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July 14 1950



13TH

ANNUAL



# ORDINANCE NO. 113 N. S. AN ORDINANCE AMENDING DISTRICT C-1 REGULATIONS

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA, DOES ORDAIN AS FOLLOWS:

Section 1. Section 995 of Division 1, Part X of the Ordinance Code of the City of Carmel-by-the-Sea, is hereby amended to read as follows:

Section 995. Use. The following uses only are permitted in District C-1:

Any use permitted in District R-1; Apartment Houses, Multiple Dwellings, Bungalow Courts, Hotels, Rooming Houses, or any Commercial Building containing any Housing Unit or Units, provided that Vehicle Parking Facilities shall be provided within the Building Site of any such Building for Vehicles to at least 66 2/3% of the Housing Units contained therein, unless a Special Permit varying this requirement shall be issued by the Board of Adjustments in the manner provided by Article 8 of this Division; Automobile Sales Agencies; Bakeries; Barber Shops; Beauty Parlors;

Business Offices; Catering; Carpenter Shops without machinery producing loud or irritating or unusual noise; Churches; Cleaning and Dyeing Agencies; Cleaning Establishments using non-inflammable and non-odorous fluids; Clothes Pressing; Confectioners' Supplies; Dressmaking, but not Dress Factories; Electric Shops; Employment Agencies; Florists; Fountain Supplies; Fraternal Societies; Libraries; Locksmiths; Museums; News Stands; Nurseries for the raising of Trees, Shrubs or Flowering Plants and using no Fertilizers which may cause offensive odors; Nursing Homes; Painting and Decorating Shops; Photographers' Studios, Agencies and Supplies; Printing and Book-binding Establishments; Parking Lots; Professional Offices; Public Buildings; Public and Private Schools; Restaurants; Retail Stores for the sale of Automobile Supplies, Beverages, Bicycles, Books, Clothing, Household Goods and Furnishings, China and Glassware, Curios and Antiques, Birds and House Animals, Drugs, Dry-goods, Electric Supplies, Food, Furniture, Hardware, Jewelry, Leather Goods, Liquors, Magazines, Millinery, Musical Instruments and Supplies, Notions and Novelties, Office Supplies and Equipment, Paints and Wallpaper, Plumbing Supplies, Sporting Goods, Shoes, Surgical Supplies and Equipment, Stationery, Seeds, Soft Drinks, or Tobacco; Sanitariums; Sign Shops; Social Clubs; Society and Assembly Halls; Tailors; Telegraph Offices; Telephone Exchanges; Theatres; Two-Family Dwellings; Accessory Uses; Accessory Buildings. All other uses are hereby prohibited.

Section 2. That all ordinances and parts of ordinances in conflict with this ordinance be, and they hereby are, repealed.

Section 3. That the City Clerk of said City is hereby instructed to cause this ordinance to be published once in the Carmel Pine Cone, the official newspaper of said City, within fifteen (15) days after its final passage.

## CERTIFICATION OF CITY CLERK

I, the undersigned, City Clerk of the City of Carmel-by-the-Sea, do hereby certify that the foregoing is a true and correct copy of Ordinance No. 113 N. S., which was given its first reading at a regular meeting of the City Council of the City of Carmel-by-the-Sea held on the 7th day of June 1950, and finally adopted at a regular meeting of the said Council on the 5th day of July 1950.

I further certify that upon its passage the foregoing Ordinance was signed by the Mayor of said City and attested by the City Clerk thereof.

DATED this 10th day of July 1950.

PETER MAWESLEY,  
City Clerk.  
(Date of pub., July 14, 1950)

## ORDINANCE NO. 114 N. S.

AN ORDINANCE ESTABLISHING A POLICE RESERVE IN THE CITY OF CARMEL-BY-THE-SEA; DEFINING TERMS USED HEREIN; CONFERRING THE POWERS OF PEACE OFFICERS UPON MEMBERS OF SAID RESERVE; DEFINING THE DUTIES OF SAID MEMBERS; AUTHORIZING THE CHIEF OF POLICE TO DETAIL THEM TO SUCH PUBLIC SERVICE AS HE MAY DEEM NECESSARY; PROVIDING FOR HOSPITALIZATION AND OTHER BENEFITS IN THE EVENT OF INJURY IN LINE OF DUTY; PROHIBITING THE FALSE IMPERSONATION OF A MEMBER OF SAID RESERVE; AUTHORIZING THE ISSUANCE OF RULES AND REGULATIONS AND SUCH REVISIONS AND AMENDMENTS THEREOF AS MAY BE NECESSARY TO CARRY OUT THE PROVISIONS OF THIS ORDINANCE.

THE CITY COUNCIL OF THE CITY OF CARMEL-BY-THE-SEA, DOES ORDAIN AS FOLLOWS:

Section 1. Definitions. Whenever in this ordinance the following terms are used, they shall have the meaning ascribed to them in this section, unless otherwise apparent from the context.

- "City Council" means City Council of the City of Carmel-by-the-Sea;
- "Chief" shall mean Chief of Police;
- "Reserve" shall mean the Carmel-by-the-Sea Reserve;
- "Member" shall mean member of the Carmel-by-the-Sea Reserve;
- "City" shall mean the City of Carmel-by-the-Sea.

Section 2. The Carmel-by-the-Sea Police Reserve is hereby created. Said reserve shall consist of such number of persons as the City Council shall determine may be necessary, not to exceed the number of persons regularly employed in the Police Department. (Continued on page Twenty-three)

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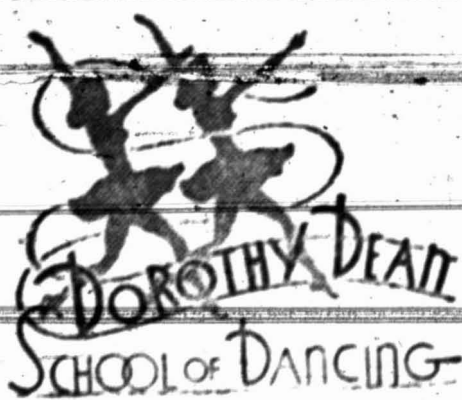
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# From The Belly, Through Heart And Vocal Organs To The Glory Of God

BY LYNDA SARGENT

It is night. I have just come back to the office from a rehearsal of the Festival chorus. Hazel offered to drive me up. But I walked. The clustered pine needles lay softly against the fog. The shadows of things were still on flower and asphalt and on the one human face I saw. I am humble and refreshed and terribly alive. And I could wish, at this moment, that every single human being might have sat, as I did, alone in the darkened auditorium and listened while Gastone Usigli took two Greek words and 62 voices and moulded out of them the passion and the peace, the infinite pre-cative hope that lie in the heart of man when he asks upon himself and on mankind the mercy of God. Kyrie eleison. . . . Kyrie eleison. . . . God have mercy.

The chorus is the oldest Carmel contribution to the Festival. Along the way, as the Festival has grown, it has been, unfortunately, necessary to abandon much of the purely local talent and substitute a more professional cast. But still, on a July night when the fogs finger down through the trees, men and women that are our own gather throughout the year to rehearse the songs of Bach, as they have gathered so far all the years of the growth of this wonderful event.

I can remember when the streets of Carmel, on a July night, were alive with men and women, boys and girls, hastening over to Sunset School, their scores under their arms, their faces attuned for the ordeal, the challenge, that Bach's music puts before any who attempt its difficult interpretation. I can remember the first Usigli chorus rehearsal, when he put down his baton and his fiery eyes took each separate member of the chorus by the vocal chords and his voice thundered, "Open your mouths and sing." After 10 years, it was just like that tonight. Since Christmas, Angie Machado has been coaching the chorus in the infinite complexities of the simple phrases that make up a chorale, a full B Minor Mass chorus and all the incidental things the chorus must do. It was obvious tonight that she has done a genuinely invaluable and top drawer job; obvious, too, that she has been fine and unassuming and left to the conductor his special function of interpretation. She sat modestly in a far back seat for a while while Maestro Usigli wrung out of her pupils the last delicate modulation of tone and tempo, that at the end of an hour on the two Greek words, there came at last that incredibly profound white perfectitude of sanctified song, as it came from the deeply religious and compassionate heart of the composer.

In many ways, a rehearsal is much more exciting as a spectacle than the final performance. On Sunday night, in full fog of tails and boiled shirt, the wheels the conductor has so laboriously turned will be hidden in the glory of the music. But tonight, as in the years when Andy Sessink, gas station attendant, gave his beautiful voice to the tenor section and Joe Clague from the listeddod, led the basses, the voices of the men and women we meet on Ocean Avenue winter and summer, men and women who man the real estate offices, the little shops, the Carmel homes, were still going through their paces with patient and tense attention to every direction, every nuance of phrasing and intonation, their conductor relentlessly asked of them.

Under Usigli, they have learned to sing Bach. And they worked; believe me, they worked. Kyrie eleison they sang, and those busy expressive hands of the Maestro came thumping down on the piano. "There is an 'I' in that word. . . . cant you see it your score? . . . It was put there to sign . . . there

## After Bach . . . Freddy Martin

In a magnificent gesture of generosity Freddy Martin, who has always loved Carmel and taken an interest in Carmel kids, is to donate his services and bring his famous band to Carmel for a concert at Sunset Auditorium July 24, 7:30 to 9 p. m., followed by a dance at the high school gym, 9:30 until 1, all receipts to be turned over to the Carmel Youth Center.

The American Legion will be in charge of the refreshment concession at the dance, all profits to go to the Youth Center.

And every service club member and every kid in town will have a sheaf of tickets to sell.

Isn't one syllable in Bach not made for singing . . . not one letter . . . now. . . . Kyrie e . . . lay . . . i . . . son . . . e . . . lay . . . i . . . son . . . O N E, TWO . . . sing . . . " And long and sweet and lovely it came. . . . Kyrie e . . . lay . . . i . . . son . . . Over and over and over, until in whatever key, in whatever tone. . . . it came out upon the air, and though abruptly ending, floated exquisite and disembodied out into the universe.

They have worked like this, some of them, for the whole, or almost the whole of the span of the event. I don't think there has been a year when Ruth Cooke has not patiently taken the full force of that stern and painstaking direction, learning something new every year. Elizabeth Hunter knows every word and note of Bach and can sing the ideal way, with her eyes always on the conductor. Little Gail Johnson has come over from Monterey by bus year after year, so that when I see her at any time, she means the second seat from the left in the second soprano section. They have not only given much, but they have given up much. Everything else has given way to rehearsing Bach . . . husbands, movies, canasta, quiet evenings at home, happy evenings with friends.

And they have learned to sing as Bach meant them to sing, from the belly through the heart and the vocal organs to the glory of God. Round and round and up and down, waving his arms as if by taking flight he could make them fly, clenching his fists and lowering his whole furious body to bring the tone down to quiet fullness; tramping the stage Usigli goes, impaling a faltering voice, speaking in low caustic tones, "more, more pace . . . this my friends is marked pace . . . peace . . . peace, . . . can't you think of peace?" Perfected lines, perfected diction, power, power, power, and the Voice, 62, flowing into one paecean Kyrie e . . . lay . . . i . . . son.

Then he sits down on the piano stool. He takes off his coat. He smiles. "That is good," he says simply. "Thank you very much. It is beautiful."

More than any other single factor, the chorus has kept for the Festival the spirit in which it began and which, it is devoutly hoped, will never die in ours or any time; the spirit that sets the Carmel Festival apart from all the others; the spirit of Carmel. Bach used for even his greatest choral parts, only the few boy's voices he could command from a small school in the small city. Those



## But It Can Be Done

"It can't be done. It simply can't be done."

With just those words on peoples' tongues and just that judgement in their hearts, Dene Denny and Hazel Watrous set off on their flight into stellar space, ignorant of the meaning of such words, clear in their direction, sure of their goal, to make out of a little whistling among the trees the resounding and glorious achievement the Thirteenth Carmel Bach Festival will be. The difficult, they agree with someone who once said it, immediately; the

voices were dedicated to the purity and radiance and universal love of Him who, for the Kapellmeister, was the ever present God. I cannot tell you in words what will happen to you if you go and hear our chorus sing. I cannot describe the drama that leaves you wondering, phrase after phrase, what will come next. I convey to you the refreshment of body and heart that comes to us who are confined in futility and desperation these days, when the Kyrie eleison sung by your neighbors, rises in splendour and prayer into the mystic places of your being. But I can promise that the beauty and the spirit will linger long, long after the songs have all been sung.

Those who will sing are:

### First Sopranos

Ruth Davis, Elmarie H. Dyke, Jean Egger, Elizabeth Hoisington, Virginia Holsinger, Alberter Holter, Maxine Hubler, Gail Johnson, Elizabeth Land Linden, Beatrice Martin, Phyllis McDowell, Helen McLean, Marion Parker, Judy Schneeberger, Vernelle Wicklund.

### Second Sopranos

Helen Abinante, Margaret Alt, Ruth Gaskin, Dan Lenoir Hosack, Nancy Lofton, Jan Mastin, Narita Monhollan, Barbara Morein, Eleanor Weill, Neeta White.

### Altos

Martha Bolling Ruth Hill Cooke, Mary Ingram Edson, Kay Fessenden, Laverne Grund, Margaret Hensel, Elizabeth Hunter, Charis Johns, Eleanor Kappes, Angie Machado, Mary Montgomery, Olga Taylor, Blanche Woods.

### Tenors

Norman Boxley, Ralph Heidsieck, Robert Jensen, George Lamoureux, Charles O'Connor, Raymond Sprigg, Robert Werley, Don Aguilar.

### Basses

Gene Abinante, William Bishop, Douglas Calley, Frederick E. Clark, Wallace Doolittle, Francis Duveneck, Wilburn Fessenden, Jack Houser, Don Hubler, George Little, Edgar Pierce, Mel Taylor, James Willcox, Paul Veneklasen.

impossible may take a little time.

The time has not been thirteen but sixteen years. It started, even before that, with the handpicked little Peninsula Orchestra, housed in their exquisite small Gallery in what is now The Pine Cone Office. Gradually, as the tone and timbre of the orchestra grew under Dene's impeccable musicianship, the dream came to them. In 1928, only a year after the premiere world performance of Bach's Art of Fugue had been given in Leipzig, the Denny Watrous Management did the whole tremendous work in the gallery here in Carmel. It was perhaps the very first done in America and certainly the first west coast performance. It brought Bach, in the immeasurable fullness of his genius, to Carmel, and out of it and similar brave and beautiful adventures in his and others' music, came the dream of the Festival.

Hazel and Dene came to Carmel in 1922 to rest up a little before trying out their separate and curiously single gifts in New York. Dene, a proven musician of stature and experience, with degrees from the University of California and a Phi Beta Kappa key, had given memorably fine concerts of modern music, the first to be heard on the Coast. Hazel designed things, houses and people, having studied design and color at Columbia University. Besides building enchanting modern houses here and doing portraiture, she began to exhibit her true gift for management as they tried one venture after another into the musical and designing fields. The first thing that was then Carmel. They produced the best in old and contemporary plays, first at the Golden Bough Theatre and afterwards at the Dolores Street gallery and then at their San Carlos Street gallery.

And little by little, or big by big, these gentle and beautiful women, each with her own charming smile, each with her individual gift, became here the synonym for the best that Carmel had to offer. Never deviating from an excellence of judgement and taste that has remained throughout the years they built with their singular constancy up to their vision. The vision of a Festival of Music, dedicated to the greatest master of sacred song who had ever lived.

They have done what people said could not be done. They have made the Carmel Bach Festival one of the truly great and surely unique music events in the world. After all, for women like Dene and Hazel, the impossible takes a little time.

## SCOUTING the SHOPS

By Nini Moulder

THE VILLAGE BOOK SHOP has given over its most favored position in the shop to books on music this week, in concession to the Bach Festival. The best lighted spot with viewpoint (right up near the front of the store) is arrayed with biographies of musicians and many wonderful books on Bach, including J. S. Bach by Albert Schweitzer in two volumes; the Bach reader and many other worthwhile editions. Drop in any time because Miss Griffin, owner and manager of the shop, will welcome you as a browser as well as a purchaser. THE VILLAGE BOOK SHOP is on Ocean Ave., between San Carlos and Dolores Streets.

Here is just the thing you've been looking for this week, to complete your enjoyment of your favorite Bach concert. THE BROWSE AROUND MUSIC SHOP (formerly Abinante's) has the complete sheet music score to follow the program on the B minor Mass and several others. Besides these, the store can proudly say that they have one of the finest selections of long playing records between Los Angeles and San Francisco. THE BROWSE AROUND MUSIC SHOP also has lots of 45 records of all your favorites. In fact, they have a complete line of all the Bach to be played this week and the latest recordings, too, conducted by such favorites as Serge Koussevitsky. You can't afford to pass up this, so drop in tomorrow so you'll be on time to pick up a few of these outstanding recordings.

Treasures from the Philippines! They're here and at such low prices! All these lovely items are exclusive with the VAGABOND CORNER and their prices are remarkable, too, because everything has been marked down, way down, till they're unbelievably moderate for such valuable imports. Beach bags, handbags and luncheon sets are all hand woven or hand loomed. Handwoven embroidered blouses are a bargain for only \$4.50, and hand-embroidered shopping-bags are also among these great treasures. The VAGABOND CORNER is located in back of the Pine Inn, just off Lincoln Street.

Here is something that will interest not only music lovers but those with talent, too. The GRAHAM MUSIC COMPANY is featuring a beautiful new instrument, the Hammond Spinnet Organ. This spinet model is beautiful in design and proportions, it has been

(Continued on Page Four)



## SCOUTING The SHOPS

(Continued from Page Three)  
created to fit into a limited space. In fact, it will go very comfortably in the living room of a small apartment. It is absolutely the easiest organ in the world to play, you could almost learn to play it overnight. No separate tone cabinets are necessary, and the organ's two beautifully contrasting manuals enable you to produce tonal colors, absolutely true in pitch and with almost endless variety. And best of all, it is priced within very easy

reach. So make a date with the GRAHAM MUSIC COMPANY to see their delightful little model, located on Mission Street, near Sixth.

Mrs. Teudt of the TURNABOUT SHOP has just come back from a verriy successful jaunt to Los Angeles. If you take a peek in her door one of these days you'll find some of the loveliest figurines you've ever seen! A dainty Dresden boy and girl with a matching clock—very dainty and ornate; next you'll see two quaint little Bisque figures and two very old Capodimonte figurines of great value. Besides all these, you'll also view some old Meissen statuettes exquisitely shaped and beautifully modeled. You certainly won't want to miss this great show of lovely things that have just arrived from Europe, so stop by soon at the TURNABOUT SHOP, across from the Post Office on Dolores Street.

Remember this is summer, people, and what does summer mean? Why, short hair to keep you cool, and so easy to keep neat when you're taking part in strenuous sports. WOODARD'S is the place to go for that glamorous new trim, because Mr. Woodward knows how to make it suit you and only you! If you haven't any natural wave in your hair Mr. Woodward will give one of their special oil permanents leaving your hair soft, shiny and lustrous. Gone are those kinky ends. Now you'll be able to have that natural looking wave that you've always wanted. To make an appointment, just call the San Carlos Hotel. WOODARD'S is located right on the mezzanine of the hotel, but make your appointment soon. Their schedule's pretty full!

During Bach Festival week many of you will be entertaining,

## The Carmel Pine Cone

Established, February 3, 1915  
Official Newspaper of Carmel-by-the-Sea, California  
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HARRIET DUNCAN wishes you all a very gay and successful Bach Festival week. If you're looking for sportswear, they carry a complete selection of tailored sport clothes, fine jackets, wool skirts, all in the height of fashion and of the finest quality. HARRIET DUNCAN is also the headquarters for Van Raalte nylons in all the new summer and fall shades. Everything is at happy prices, so drop around during your spare time. HARRIET DUNCAN is always delighted to serve you.

At HOLMAN'S BOOK DEN this week are three very worthwhile items for all of you. First and foremost is World Enough And Time by Robert Penn Warren, who, by (Continued on page Twenty-four)

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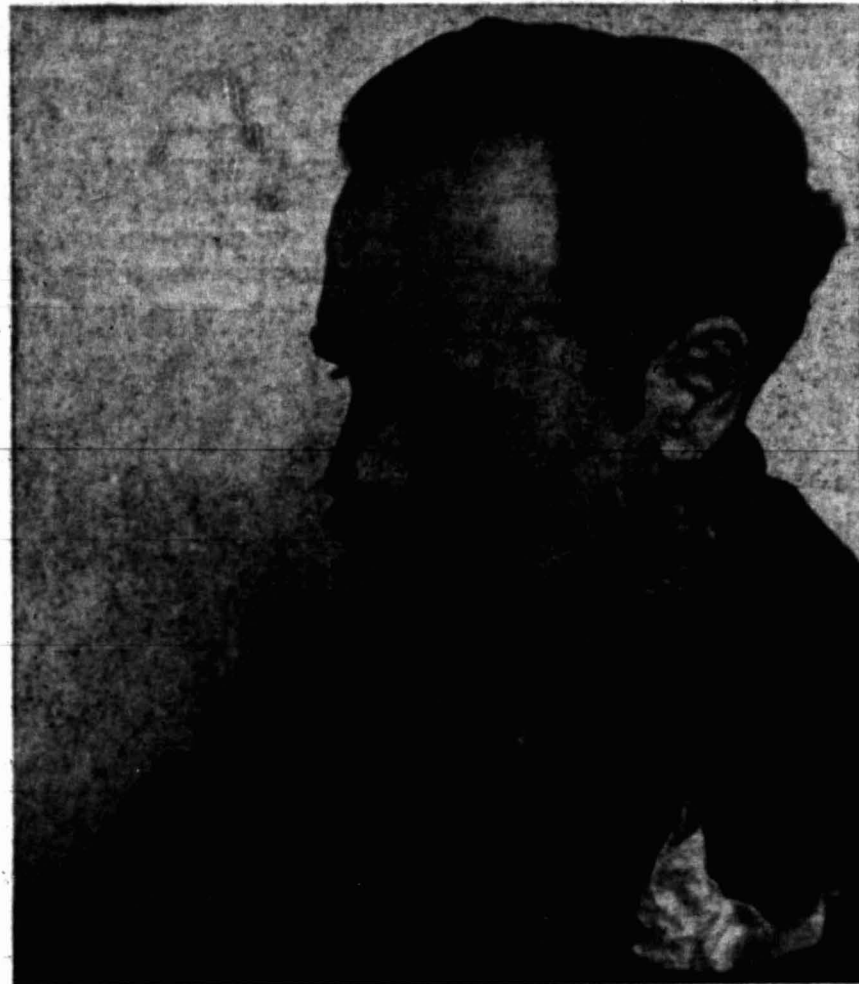


## And What Shall Be Said Of The Maestro?

And what shall be said of the maestro?

For after it has been writ that he is an eminent and renowned musicologist; after every encomium on his distinguished career has been exhausted; after the tale of all his accomplishments in the world of music has been told; after the applause has died away and the final curtain fallen, there he stands, like a mountain, untouched, unspent, going his ageless way in the immortality that is life.

Much has been written throughout the years of the Festival about the life of the conductor who has been with it now for 10 years. Perhaps it is relevant to say once more that he was born in Venice; that at the age of 7 he was playing piano trios; that his family cultivated the arts and especially the musical arts; that his signature is embellished with degrees in the humanities, in letters and languages and the love of learning, degrees he dearly earned in his native country and in Germany. Surely it is nearly impossible for an American to understand fully what all this meant. Pace and passion and perspective, in those continental days before the first great modern war were in all their essentials as unlike the American way of life as a Hottentot is different from a New Yorker. Disciplines in learning, either from books and scores or from the absolute dictates of the family and the class have been known in America only by early New Englanders. The rigidity of tradition, the tradition of stern and serious application to the lessons that were to form the base of purposeful living, had been handed down in Europe practically unbroken, for centuries. The breakdown of western civilization had not yet begun, in the cultivated mind at least, to rear its ugly head. A lad of 21 who, after four barren years in artillery, could conduct Meistersinger from memory, had earned this ability and distinction not only by knowing the whole range of operatic music, but by acquainting himself with the literature of all music, by tirelessly and unceasingly building a foundation of culture that included literature, philosophy, religion, manners, and the whole ethos of his race and his civiliza-



tion. His was no fly by night, catch as catch can curriculum. His was a long undeviating preparation for a deliberately chosen way of life, for manhood and reality. It was stern. It was strenuous. It was irreversible. It worked. It worked in part because it generated of itself an irresistible capability to confront life wherever it was met, and because its confident result, in a sensitive boy who had been allowed to follow his peculiar bent throughout it all, was an impassioned idealism, an imponderable sense of the mystic and the magic, and an unconquerable will.

With these implements, and added years of studying and conducting in his homeland, Gastone Usigli confronted Hollywood at the end of the first quarter of this century. Can it be imagined? Could it be endured? How then come suddenly face to face with men and women in choruses and orchestras living in the most blatantly individualistic center of a country whose byword is individualism? A living breathing chorus is an individual only by sinking the separate entities within it,

that it may rise to collective mastery. Is this whole man, then, to be sacrificed to the whims of separate and diverse temperaments who have never learned to take direction, have never learned that to be master you must equally be servant? It was a severe challenge and nothing in his life had prepared him for it, yet everything had. Usigli is an exacting taskmaster. He has not only

is still trying, to induct young men and women of talent into the hard ways of a master musician. He is honoured and revered. And if he has adjusted in some ways to the land of his adoption, if he has adapted his fiery temper and unyielding demands to the material through which he has to function, if he has had to learn the hard lesson that times have changed, and with them customs and hierarchies and union rules, he has by not one whit abated his own stature nor suffered any diminution of his standards.

In this life there are two kinds of men who count. There are the very simple whose eyes and hands and hearts touch God's earth and leave it undefiled. And there are the very great, who, being like-

(Continued on Page Twenty)

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MONAS HARLAN

Among the newcomers in the solo roster this year is Monas Harlan, tenor, who will be heard in the St. John Passion on the closing Sunday, July 23. Mr. Harlan comes from Pennsylvania originally. He was enrolled as a scholarship student at Juilliard when World War II called him overseas with the combat engineers. He recently completed his Master of Music Degree at U. C. L. A.

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Monas Harlan sang with the New York Oratorio Society under Albert Stoessel; he has sung in Mendelssohn's Saint Paul and Elijah; in the Bach Saint Matthew Passion in Los Angeles; in Handel's Messiah; in Horatio Parker's Hora Novissima, New York. He has sung with the St. Louis Opera Company and was given the role of Bacchus in Richard Strauss Ariadne when it was given in Los Angeles.

In the St. John Passion, Mr. Harlan will be heard in the tenor arias.

### Festival Orchestra Is Twice The Size Available To Bach

Albert Schweitzer says of Bach's orchestra, "... in ordinary cases he had an orchestra of about 18 to 20—two or three first violins, as many seconds, two violincellos, one 'violon' or contrabass, two or three oboes ... and one or two bassoons, flutes and trumpets. At the end of the school year, when the scholars had had a full year's training, he would be able to bring together 16 singers and 20 instrumentalists, and even perform the Passion. ..."

This little aggregation of instruments and instrumentalists was gathered together from his scholars at the Thomasschule and added unto by such town musicians as Bach could muster from the ranks of the citizenry. Sometimes they doubled in the choir. Sometimes they were too busy to attend. Sometimes, to say the best of it, they weren't much good, though all musicians in Bach's time had a grounding in fundamentals that we can scarcely conceive today. But somehow or other, the little scatter of material was put to the great usage of the greatest music.

There will be about 42 members of the Festival orchestra this year, which is better in the opinion of some Bach scholars, than the huge massed and massive groups used in other places. It makes possible a certain clarity of tone and phrasing that is very difficult to achieve with much greater numbers. The first full rehearsal, held Sunday night, was, in the words of the managers, a performance in itself. Usigli has been rehearsing many of them throughout the year in San Francisco. Ervin Mautner, concertmaster, comes here from his chair as a prominent member of the first violin section of the San Francisco Symphony Orchestra. Three other chairs at Sunset will be occupied by members of the same orchestra. One artist hails from the New Orleans Orchestra, three from the Portland Symphony Orchestra, one from the Pasadena Orchestra, one from the Orchestra of Houston, Texas, and every player scheduled has had experience with important groups and organizations.

So this year we shall have a professional group. Its musicianship is proven. It attacks the exalted reaches of the music with sureness, without cleavage of diction or disparate notation. With it the beautiful Brandenburg Concertos seem direct unsullied messages from the literal and unsullied genius of the composer.

The first Festival orchestra, with their tiny beginnings in the old Monterey Peninsula String Quartet, with the boys and girls lugging their instruments to the old gallery to wrestle with music that often overburdened their experience and knowledge, have had to give way to the increasingly professional tone of the Festival: to the fact that Usigli, who lives in San Francisco, has a nucleus there at hand to work with

(Continued on Page Seven)



JAMES SCHWABACHER

New to the Carmel Bach Festival scene, but prominent among California soloists, is James Schwabacher, tenor. Mr. Schwabacher will be heard as St. John the Evangelist, in the St. John Passion on Sunday, July 23, when Bach's monumental work has its afternoon and evening performance.

James Schwabacher has sung with the San Francisco Opera Company in Die Meistersinger, and will be heard in a number of roles with the San Francisco Opera again this fall. His telling and outstanding singing as leading

tenor soloist in Peter Grimes, the Benjamin Britten opera; in Così fan Tutte, Der Freischütz and The Shepherds of the Delectable Mountains at Stanford University, and in Peter Grimes also at the San Francisco Opera House brought him genuine acclaim and recognition. During the past year he has been soloist with Thor Johnson and the Cincinnati Symphony Orchestra, and at the Ojai Festival.

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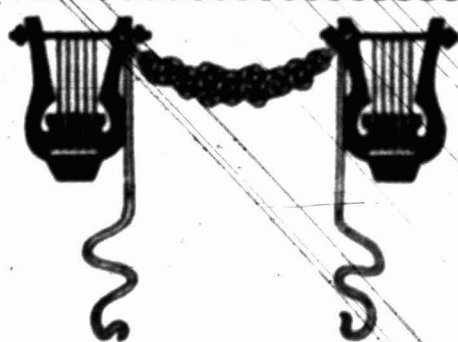
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OLIVE MAE BEACH

"Her voice is like sunlight on a fountain." (Los Angeles Daily News.) For several years the Bach Festival directors have been hearing about the beautiful soprano voice of Olive Mae Beach. For the first time this summer they are able to present her, and the glorious, high, clear voice will be heard as soprano soloist in the Quartet passages of the St. John Passion on the final Sunday of the Festival, July 23. Miss Beach will also appear on the Saturday evening program, July 22, singing the Jauchzett Gott cantata for soprano voice and orchestra. Few sopranos have sufficiently high range to negotiate the ecstatic, soaring scales of the Jauchzett, and one of the high lights of the Festival will be reached when Olive Mae Beach sings it.

Outstanding orchestra conductors have chosen Olive Mae Beach for soloist in major choral works. She appeared with the Los Angeles Philharmonic under Albert Coates; she was chosen by Leopold Stokowski as soloist in the Hollywood Bowl performance of the St. Matthew Passion; Eugene Ormandy chose her for the Hollywood

Bowl performance of the Mahler Eighth Symphony; she sang Debussy's Blessed Damsel with the Los Angeles Philharmonic, Alfred Wallenstein conducting, to mention but a few of her orchestral appearances. She has sung frequently under the baton of Richard Lert, and in Opera has been starred in *Così fan Tutti*, *Marriage of Figaro*, *Otello* and *Traviata*.

#### Over The Waves

A six weeks beach-and-sun-bask holiday is in store for Mrs. Alice Ayers of Carmel Valley, and two Ayers youngsters. The trio boarded a Honolulu bound plane last week for their tropical adventure.

## Festival Orchestra Is Twice The Size Available To Bach

(Continued from Page Six) throughout the year, and to the importance of being capable of coming at the last moment, taking their chairs and understanding Usigli's interpretations after only two or three rehearsals.

But how brave those beginnings were! How almost brash in their bravery! How they filled the village then with talk and talk, with the sounds of horns in the day and violins and stammering oboes by night. How pleasant it was, seeing them scurrying about, dragging a bassoon or hugging a clarinet. What joy they gave!

But if something is inevitably lost, much more is gained. The orchestra this year is fully equipped to perform one of the longest and most difficult of the Bach works, the Art of Fugue. And for the music lovers as well as for the oldtime Carmel concertgoer who is, also, a music lover, the gigantic task of carrying the instrumental part of the program will be in well tempered hands. The roster of players is:

#### First Violins

Ervin Mautner, Principal; Joan Goddard, Agatha Graziano, Marjorie Lewis, Stanley Plummer, Henry Shweid, Camille Sprigg, Warren Von Brokhorst.

#### Second Violins

Maurice Sklar, Principal; Janice Carlender, Melba Chehak, Maxine McLain, Rosemary McNamee, Gloria Panicucci.

#### Violas

Samuel Singer, Principal; Elizabeth Bell, Ernest Gottlieb, Mary James, Alva Taylor, Albert White.

#### Continuo

Charles Fulkerson, Ralph Linsley.

#### Organ

Alice Keith.

#### Cellos

Marian Davies, Principal; Jean Crouch Fulkerson, Jean McGuire, Constantine Vadetsky.

#### Contrabasses

Alice Lunden, Principal; Jerome Lemis.

#### Flutes

Floyd Stanciliff, Principal; Patricia Kelly.

#### Oboes

Ralph Watilo, Edith Kraus Eagan.

#### Clarinets

Franklin Sabin, Principal; Richard Lessing.

#### Bassoons

Douglas Craig, Harold Hanson.

#### Horns

Willard Culley, Principal; Douglas Norris.

#### Trumpets

Charles Daval, Herbert Miller.

#### Tympani

Peggy Cunningham.

#### Harping-Trombones

Gordon Stewart, Alan Stewart, Donald Stewart, Donald Dean.



CHARLES GOODWIN

Charles Goodwin, basso, is a new soloist in the Festival. He will sing the role of Jesus in the St. John Passion on Sunday afternoon and evening, July 23. Mr. Goodwin's extensive training and background of Opera prepare him well for the dramatic role of Jesus as He replies to Pilate, (sung by Don Hubler) and the Evangelist, (James Schwabacher): "My kingdom is not of this world: if my kingdom were of this world then would my servants fight."

#### Housewarming Birthday

Sunday the Ashton Stanleys opened new doors to old friends on the Monterey Peninsula. The occasion also opened a new era in Stanley-Peninsula relations as the couple, erstwhile local residents and recent Fresno residents, now will become local-Fresno residents and divide their time between the two communities. Their new Pebble Beach home has been charmingly decorated by Mrs. Stanley herself, and at Sunday's cocktail gathering Mr. Stanley's, as well as the new home's birthday was toasted.

A native of San Francisco, Charles Goodwin has for three seasons been a basso of the San Francisco Opera Company. He also appeared with the St. Louis Municipal Opera Company, with the New Orleans Opera Company (3 seasons), and as leading bass of the Savoy Comic Opera Company. He sang in *The Song of Norway*, and has appeared in Chicago, Toronto and Montreal. He has recently had leading roles with the Pacific Opera Company, and is recognized as one of San Francisco's finest basses.



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KATHERINE HILGENBERG

Katherine Hilgenberg, contralto, was first heard in the Bach Festival last year, as a minor soloist. She returns for the Bi-Centennial program as soloist for both the B minor Mass and the St. John Passion. Her powerful, beautiful voice has been much in demand in Los Angeles this last season. She appeared as soloist in Joan of Arc in the Hollywood Bowl, and again in the Bowl production of Street Scene. She sang the Messiah under Dr. Richard Lert with the Pasadena Symphony, and was one of the soloists chosen by Alfred Wallenstein for Bach's Cantata 78 with the Los Angeles Philharmonic. When the Los Angeles Music Festival was given, Katherin Hilgenberg was immediately engaged as soloist in the Schubert Mass in E flat minor.



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### Our Cover Artist Is Exhibiting Work At Blair Studio

Sam Harris, whose linoleum block appears on the front cover of this week's Pine Cone, is one of the most versatile of Peninsula artists. At the Carmel Art Association gallery he has shown oils, lithographs, watercolors, and Chinese brush drawings. His work is currently featured in a show with Sam Colburn at the Blair Studio, Fishermen's Wharf.

At 31, Harris has a background as varied as his work. Since 1940 he has been a radio operator, mechanic, mural painter, electrician, motion picture projectionist, Burma Road truck driver, and house builder. While in the Orient with the Army Air Force during the recent war he found time to study painting with a Chinese artist, and brought back hundreds of small watercolor sketches and brush drawings made at that time.

Since coming to the Peninsula he has raised an impressive beard and built a home on Huckleberry Hill, where he now lives with his wife, Gertrude and a small daughter, Linden.

Harris was born and received his early education in Los Angeles. For three and a half years he studied on scholarships at the Otis Art Institute, under Ralph Holmes, George Biddle, Paul Clemens, and Alexander Brook. At the end of the war he returned to Los Angeles for further training before moving here to study painting with the Cunninghams.

He has had one-man shows in Springfield, Mass., Palos Verdes, Calif., and at the Carmel Art Association gallery.

Of his work, Harris says:

"My experimentation is along the line of spiritual significance in painting, striving through the use of color and perception of the subject to go beyond traditional representation of religious themes."

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RALPH ISBELL

Singing the demanding roles of the bass soloist in the B Minor Mass and in the Quartet of the St. John Passion is Ralph Isbell, engaged for the third time as a

Festival soloist. Music and Mathematics divided Ralph Isbell's interests, until music won out, and his many Southern California appearances have established him as one of the State's leading basses. In 1946 he won first prize in the Atwater Kent Radio Auditions, when Helen Traubel, Lauritz Melchior, Nelson Eddy, John Charles Thomas, Jeannette McDonald were on the distinguished jury.

Ralph Isbell has been featured soloist in many oratorios, as well as in Opera. He has sung the solo bass role in Beethoven's Mass in C; in Stravinski's Mass; the St. John Passion under Richard Lert; in the Schubert Mass in E flat for the Los Angeles Music Festival; in the Faure Requiem; the Mozart Requiem, (five performances); the Coffee Cantata; the Messiah and the Creation repeatedly; Elijah; Verdi's Requiem; Bartered Bride, Così fan Tutti; Ravel's L'Heure Espagnole; Don Pasquale, and in many other major choral works.

When he sang last year with the Carmel Bach Festival, Alfred Frankenstein, music critic for the San Francisco Chronicle, declared his singing to be "extremely impressive."

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PHYLLIS MOFFET

Since 1940, when Phyllis Moffet first came to Carmel to sing in the Festival Chorus and was assigned the Laudamus Te of the B Minor Mass, the youngest soloist ever to appear in the Carmel Festival, the gifted soprano has risen to recognized distinction among California singers. She is recognized as one of the major young sopranos of California, each year rising to higher achievements. She will be the solo soprano in the B Minor Mass for the third successive time in the Carmel Festival.

Phyllis Moffet won the Hollywood Bowl Auditions in 1945, singing under Stokowski, and she has been selected by Richard Lert time and again as leading soprano for his oratorio productions. She was soloist in the Shrine Auditorium under the baton of Alfred Wallenstein in Beethoven's Ninth Symphony, for which the finest soprano available is always chosen. This last year she has been soloist with symphony orchestra in Mozart's Requiem, in Nathaniel Dett's Ordering of Moses, Verdi's Requiem, and twice with the Los Angeles Philharmonic in Mahler's Second Symphony. She has recently returned from New York where she went to coach under Conrad Bos.

As staff soloist for CBS, Phyllis Moffet is frequently heard over the air.

turned to his native British Isles for war's duration, but with advent of post-wardom he returned to this country, though not to this county. During Bach Festival era, Mr. O'Connor will be houseguest of Mrs. Marie Short.

#### Dartmouth Trio Depart

The weekend ended the three-week Peninsula holidays of the locally active Dartmouth trio, Elton Clark and his houseguests Douglas Cassel of New Jersey, and Sterling Ambler of Berkley. On Sunday Dr. and Mrs. Howard Clark waved son Elton and Douglas Cassel off on their land cruise back East to their six weeks sea cruise with the U. S. Navy as hosts. The boys, who participate in the N. R. O. T. C. at college, share an interesting assignment on the fabled S. S. Missouri. Over the Sierra via the Tioga Pass they wend their way eastward to their sea-borne adventure. Dr. and Mrs. Clark hope for Elton's return for another three weeks of home-holiday making before resuming class attendance in Dartmouth at September's end.

#### John Short Returns

Arrival of Mrs. Marie Short's new grandchild, the as yet unnamed second daughter of John and Peggy Short has set Mrs. Short Peninsula house-prowling. After many years of Carmel visiting and semi-residence the young Shorts now definitely have cast their lot for local life. When school bells buzz their September summons John Short will face his Salinas High School students from the English-and-Journalism class podium. Although teaching opens a new vista in Short family annals it reestablishes a familiar pattern for Mrs. John Douglas Short, Junior. She is the daughter of the late Professor Kenneth Saunders, well known Orientalist of the University of California, and the late Mrs. Saunders.

#### Visit to Victoria

Mr. and Mrs. Harold Neilsen ran the complete climatic gamut during their recent trip to Victoria, British Columbia. Returned last Saturday the Nielsens report having passed through the year's entire seasonal cycle, in concentrate, from tropical torridity to winter sleet. Their hottest days were spent along the Redwood Highway's halfway mark and their most frigid beyond the border. Their visit to Victoria's famed Burchard Gardens, however, was timed to coincide with the essence of late clear spring and the gardens themselves were at their most radiant and lavish loveliest.

#### Pine Needles...

##### Feted Visitors

A visiting foursome, Dr. and Mrs. Thomas Lindridge Weeks, with their daughter and son Edith and Thomas, Junior, all of Nebraska City, Nebraska, were honored cocktail guests last Saturday. Cocktail hosts were Mr. and Mrs. Lloyd Thayer, and the Weeks' house hostess is Mrs. Edith Hamilton. The group plans to remain on the Peninsula for about a month.

##### Charles O'Connor Re-visits

Charles O'Connor, well known harpist and Gaelic singer, returns this year to sing in another language. For his second successive season he will appear with the Bach Festival performers. Mr. O'Connor, who was a well known, well loved Carmel resident for many years, many years ago, re-



RUSSELL HORTON

For the tenth consecutive time, Russell Horton will sing the solo tenor passages in the B Minor Mass. Those who have heard his mellow, solemn tones in the Benedictus year after year, have agreed with the critic who wrote, "I question very much if anywhere that the B minor Mass is given, it would be possible to hear a finer rendition than his (Horton's) of the Benedictus."

Russell Horton has a background filled with appearances in concert, pictures, with orchestra, oratorio, and radio. He sang opposite Grace Moore in two operatic sequences, was tenor lead in light opera, has sung in the Hollywood Bowl "Symphonies Under the Stars," with the Los Angeles Philharmonic, with the Salt Lake Tabernacle Choir as soloist, at the University of Arizona, and many other places.

#### Mrs. Bovik Recuperates

Mrs. Ellis Bovik, who, until recently has been full-time occupied with the original decorating of her new Pebble Beach home, is currently under treatment at the Peninsula Community Hospital. She plans to be hospitalized for about a fortnight for observation, treatment and a long rest.

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LUDWIG ALTMAN

The Carmel Bach Festival offers many a memorable experience, which the music lover takes away with him as moments of glory and beauty to be treasured. One of these rare moments is offered by the organ recitals, which are given by the eminent Ludwig Altman in All Saints' Church on Tuesday and Thursday afternoon, July 18 and 20, at 3 and 4 o'clock.

Unless one has slipped into the ivy-covered church and heard the organ as Mr. Altman plays it, he could have no idea of what these hours of the Festival give. Ludwig Altman is a great organist. He is not only complete master of the instrument, but a poet and an artist who is imbued with the spirit in which the great Johann Sebastian himself wrote his works.

Before World War II, Mr. Altman was organist for the largest synagogue in Berlin. He is now organist for the San Francisco Symphony, for Temple Emanu-El, San Francisco, for Ninth Church of Christ, Scientist, in San Francisco, and head of the organ department of the University of California Extension. Last season he played under Montoux, Rodzinski, and Bernstein. He was organ soloist three times under Pierre Montoux, playing the fourth Concerto of Handel for Organ and Orchestra.

Mr. Altman, who had his education at the University of Breslau and the University of Berlin, is a composer as well as performer. Several works of his have been released in Boston.

Last year he orchestrated Bach's Art of the Fugue, giving its first complete performance in San

vails, the Bible has meant a great many different things to different religious bodies, individuals, at different times. This alone, if nothing else, accounts for the necessity of the continuous study of the Bible. Were there one generally accepted and universally acceptable interpretation of the Bible this continued studying and searching would not be needed.

Does not Bach's music offer similar problems? Unlike any other composer Bach is the basis, the fundament upon which all masters after him have built, or were at least in some way influenced. There is no standard interpretation of Bach. While it is true that any performing artist will have a personally colored rendering of any great composer, it is likewise true that in no case is there such variety and divergence of basic aspects of interpretation as with Bach. Just think of performances of organ works by Virgil Fox or Carl Weinrich; of keyboard music by Wanda Landowska or Horowitz; of orchestra music by Fritz Busch or Leopold Stokowski. These interpretations are worlds apart.

2—The Bible is a composite monument: It contains our moral code (the Ten Commandments, the Sermon on the Mount), history, ritual, poetry, glorification, prophecy, golden rules for daily application and many other facets of heavenly and earthly experience.

Similar to it Bach's music comprises many musical styles, influ-

ences, expressions. Beethoven once likened Bach to the ocean; a splendid comparison. Many streams flow into an ocean. Many musical styles were encompassed and absorbed by the ocean Bach: French, Italian, Scandinavian, Southern German, etc.

3—Since the Bible is open to different interpretations it often has to serve as a convenient

(Continued on Page Fifteen)

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Francisco. With Gastone Usigli conducting, he gave the first complete performance in San Francisco of Bach's Musical Offering, this last June in Temple Emanu-El.

This year will mark Mr. Altman's third season in the Bach Festival. He will be heard in the Friday program in the Sunset School Auditorium, in addition to his recitals in All Saints' Church.

### The Musicians' Old Testament

By Ludwig Altman

"The Well Tempered Clavichord is the musician's Old Testament, Beethoven's piano sonatas compare to the New Testament." This used to be a byword of Hans von Buelow, the eminent German pianist-conductor.

Just another metaphor to indicate in some general terms the vastness and grandeur of Bach and Beethoven? Or perhaps more a statement full of hidden and revealing meanings? Let us concentrate on Bach.

It would be blasphemous, of course, to set the Bible and Bach's music on the same level. Believing in the Bible as we do, we revere and acknowledge it as divine manifestation; and Bach's music, however great, is but the work of man. But we do contend that the position which the Bible is holding in the thoughts and the life of man and in the history of mankind is similar in many ways to the position which Bach's music is holding in the thoughts and lives of musicians and in the history of music.

To advance and formulate some of these similarities is object and aim of these lines.

1—The Bible is the fundament, the rock upon which many denominations and churches have built their structure. These differ in their interpretation of the Bible. Unlike any other literary, artistic, or ethical utterance where one single standard interpretation per-

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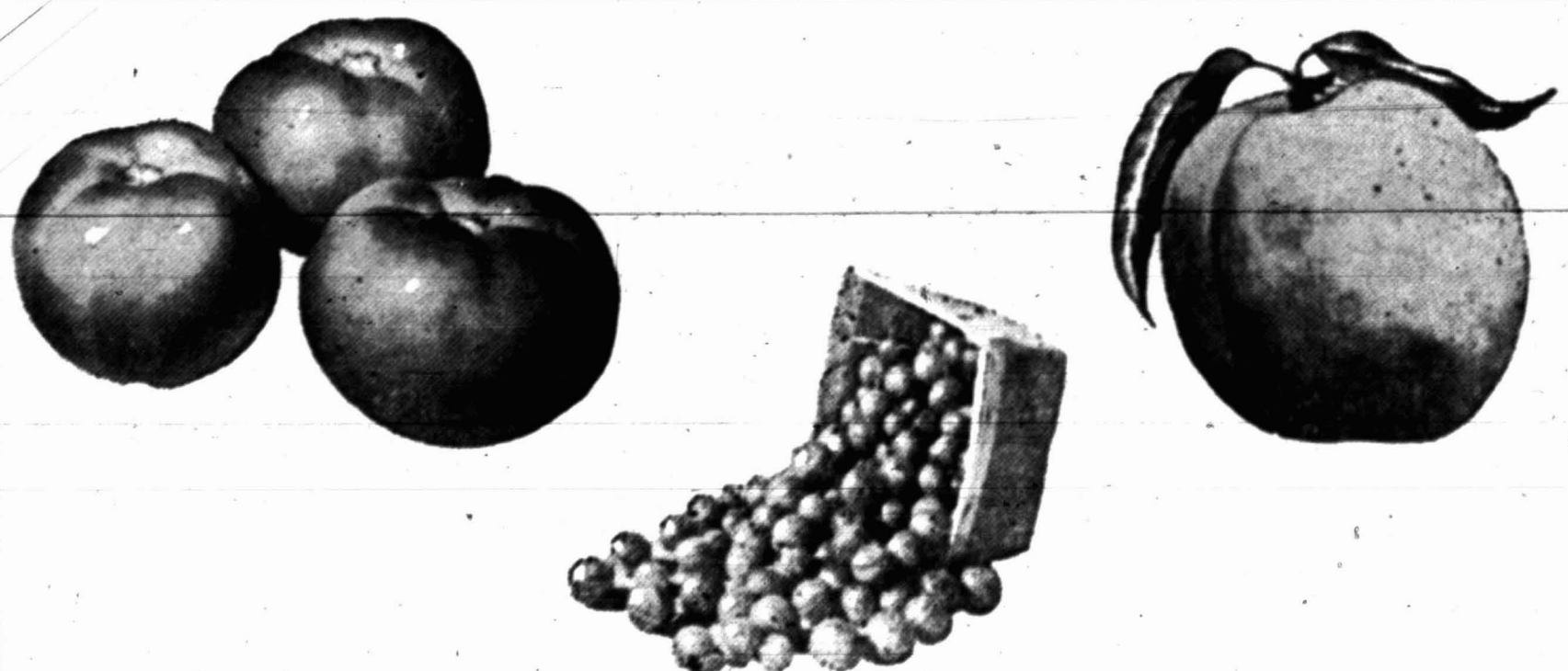
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ALFRED FRANKENSTEIN

The distinguished Alfred Frankenstein, musicologist, music and art editor and critic for the San Francisco Chronicle, returns to the Carmel Bach Festival as its Lecturer, a contribution to the Festival program he first made in 1938. Alfred Frankenstein has become one of the beloved "permanents" of the Festival scene. No one receives a warmer welcome back each year, and his lectures on the music of the week, given in the Woman's Club, are of absorbing interest to the Festival subscribers, illuminating and clarifying the programs.

Mr. Frankenstein has recently returned from New York, where he was doing some research on material for his forthcoming book, *After the Hunt*, which has been appearing piecemeal in such publications as *Magazine of Art*, *Art Bulletin*. It was for his brilliant work on the American still life painter, William Harnett, that Alfred Frankenstein was for two years awarded the Guggenheim Fellowship.

In San Francisco, Mr. Frankenstein is not only the music critic for the Chronicle—and recognized as one of the leading music and art critics of the country—but is frequently heard as guest lecturer at Mills College, and the University of California. He is also program editor for the San Francisco Symphony.

## B Minor Mass Not One Work But Three

BY ALFRED FRANKENSTEIN

It would, of course, be a grotesque exaggeration to say that Bach wrote the B minor mass because a harassed young musician spanked some choir-brats who richly deserved such treatment, but that little episode, small and sordid and unimportant at it may seem, is one of the elements which go to make up the background of this colossus among religious compositions.

In 1736 Bach was 50 years of age, and had for nine years been cantor of the school of St. Thomas in Leipzig, a position he was destined to hold until his death in 1750.

The authorities of the school and church, orthodox in religious belief, tyrannical in their insistence upon keeping the composer from functioning outside the scope of his appointed office were constantly at war with Bach, whose surpassing genius was by no means apparent to them. The flogging episode brought matters to a head. A certain prefect, or assistant conductor, named Krause, took it upon himself to punish some choir boys who had acted outrageously at a public function. Bach approved his action. Ernesti, rector of the school, did not approve, and removed Krause from office. Ernesti ordered another young musician to take Krause's place. Bach refused to submit to this change, and there ensued a nasty little squabble in which rector and cantor countermanded each other's commands and the discipline of the school went to pieces.

The ultimate decision went

against Bach, and ever afterward  
(Continued on Page Fifteen)

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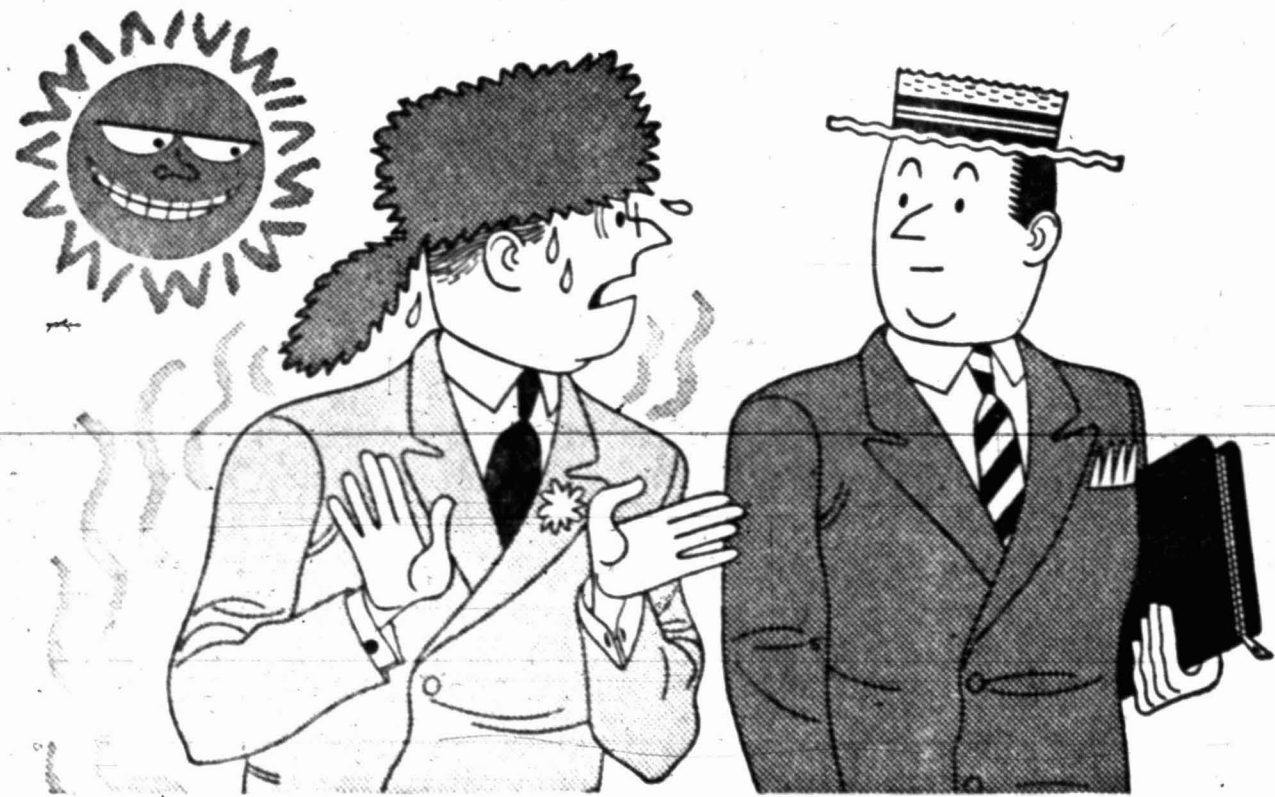


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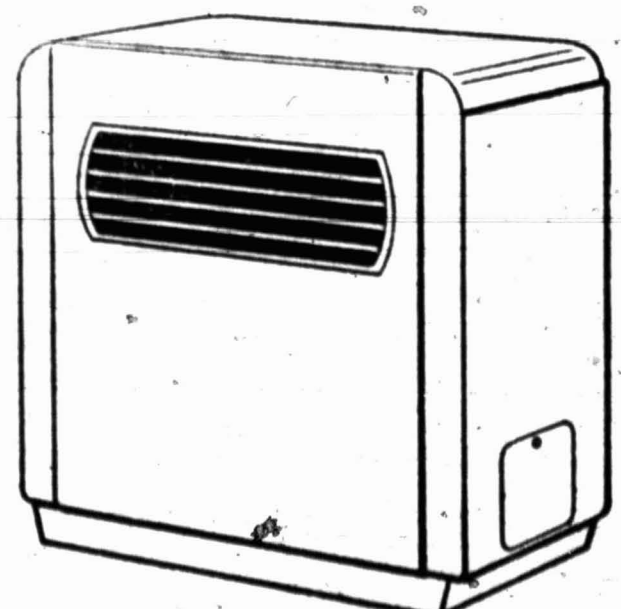
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RALPH LINSLEY

From the town of Carmel, from every member of the Festival cast and all who in any way take interest in the affair goes a hearty welcome to Ralph Linsley. Ralph has been at the piano carrying the tremendous burden of all the accompaniments, except in a few cases where soloists have brought their own accompanists, since the second year of the Festival. Always the first outside performer to arrive on the scene, Ralph is everywhere and helping with everything. His brilliant personal performances, both in solo and duo and trio piano are well remembered. But only to those who are backstage and in the box office and upstairs and downstairs, are his other contributions familiar. His quiet willingness to do any job, to pinch hit at a moment's notice, to run for a chair or re-

member that an artist is hungry, to straighten out a quaver in the management's plans or a tremolo in the mind of a timid performer, to remember to measure for robes and put up a buttress for an all too busy conductor, have made Ralph indispensable, irreplaceable and beloved. The threads are all in his competent and brilliant hands and it would be difficult to imagine the Carmel Festival with-

## New Wharf Play Opened Last Night

The third offering of The Wharf Players, The Swan, which opened July 13 at The Wharf Theatre on Old Fisherman's Wharf in Monterey is an elaborate one, in set design, special effects painting and costuming.

Bill Kappy who did the set design for the current production of The Wharf Players is well known on the Peninsula for his work in little theatre groups, one of the most outstanding and recent being Lady Windemere's Fan.

Virginia Blair painted the scene of the formal garden, seen from the castle of Princess Beatrice, which is laid in a mythical central European country.

Harvey Williamson is the Program Cover Artist.

A review of the production will appear in next issue of The Pine Cone.

## CARMEL SHARPSHOOTERS

A sharpshooters score of 169 was rung up for Corporal William S. Bennett, son of Mrs. Margaret Bennett of Carmel, in a recent carbine record firing program in Tokyo, Japan. Corporal Bennett, who entered the army at Seattle, Washington, in 1948, currently serves as lithographic pressman with the Ninety Fifth Engineer Base Reproduction company of the Sixty Fourth Engineer Base Topographic Battalion in Tokyo. A former resident of Bellevue, Washington, Corporal Bennett received his training at the Army Mapping School in Fort Belvoir, Virginia.

out him.

Accompanist, ensemble artist and piano soloist, Ralph Linsley is one of the major artists of the Bach Festival. His achievements continue to mount, so that in addition to his formerly recorded touring with Leonard Warren, Frances Yeend, Virginia McWatters and Nan Merriman in the United States, Ralph Linsley is now scheduled for a European tour with Miss Merriman. From September to January they will be in Paris, going out from there for various engagements. From January to May, a spring tour of the United States will occupy them, after which Ralph will again appear in the Carmel Bach Festival in July.

During the past season, outstanding success of the Merriman-Linsley tour led to RCA Victor recordings of six songs.

In the current Bi-Centennial Bach Festival, Ralph Linsley will be soloist in Brandenburg V and in the Concertos for Three Pianos and Orchestra on the Saturday program.

Distinguished in his playing, which each season becomes more beautiful, the impeccable technique and crystal-clear passages taking on added maturity and depth, Ralph Linsley is a permanent part of the Carmel Festival.



MAXIM SCHAPIRO

Maxim Schapiro, pianist, is on the Bach Festival solo roster for the fourth time, this year appearing as one of the outstanding events of the week. Mr. Schapiro has assumed the titanic task of giving performance to Bach's complete Well Tempered Clavichord, playing the forty-eight Preludes and Fugues in three sessions at the Carmel Woman's Club. A New York Times comprehensive review of one of Mr. Schapiro's recent New York recitals, summed up the performance as "a memorable event." That the Bach Festival audience will find the "Well Tempered Clavichord" recitals a "memorable event" is an understatement of the musical experience they will afford.



RANDOLPH HOKANSON

Welcomed back to the Piano is Randolph Hokanson, appearing for the second time in the Carmel Festival. Three evening programs will feature Mr. Hokanson's sensitive musicianship: he will be soloist in the D minor Concerto for piano and orchestra on Monday night; play a group of Bach's solo piano works on the Friday evening program, and be one of the pianists in the Concerto for three Pianos and Orchestra in the Saturday program.

Randolph Hokanson has had the very best of training and background for the playing of Bach. He was a scholarship pupil of both Harold Samuels and Dame Myra (Continued on Page Sixteen)

Taste, elegance, the grand sweep of the great pianists characterize Maxim Schapiro's playing. His prodigious musical background, his color and range of dynamics combined with rare pianistic gifts, have made him an outstanding figure in the country's music. He has played some seven times with the San Francisco Symphony under Pierre Monteux, who has declared him to be "a rare blend of virtuosity and profound musicianship." The Christian Science Monitor wrote after a Boston performance, "A serious musician richly endowed with musical sensitivity," while the San Francisco Chronicle wrote, "The most magnificent virtuoso-performance in the recent history of the Orchestra."

Mr. Schapiro has just given the Well Tempered Clavichord with great success in an Eastern series of recitals and in the Conservatory of Music in Kansas City. He will not only be heard in the Bach Festival in the Preludes and Fugues, but will play on the Tuesday evening program in the auditorium, appearing with the Orchestra in a Beethoven Concerto.

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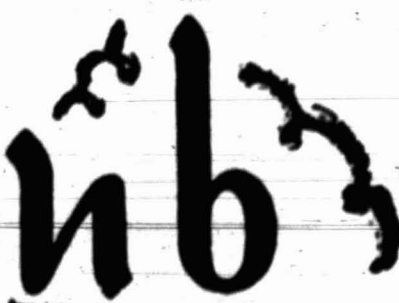
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# The Saint John Passion

By NOEL SULLIVAN

Biblical scholars, familiar with the experience of trying to establish the exact year at the beginning of the Christian era in which the different Gospels were written, might be somewhat surprised to find there is similar and considerable doubt as to just when Johann Sebastian Bach wrote his major works drawn from Scriptural texts. The exact date is consequently unknown as to when the St. John



CHARLES FULKERSON

Charles Fulkerson, pianist and teacher, has just returned from New York, where he and his musician-wife, Jean Crouch Fulkerson, have spent the last year studying, hearing music morning, noon and night, and taking advantage of the myriad opportunities offered by the country's metropol-

is. Taking classes at Columbia University half the day, studying orchestral and choral conducting at Juilliard, at night taking a course in the music of Bach under Julius Hereford at Union Theological Seminary, at odd hours taking master lessons in piano from the great teacher Abby Whiteside, Charles Fulkerson still found time, with his wife Jean, (who was taking String Quartet classes at Juilliard and Bach Orchestra at Union Theological Seminary), to hear the Art of the Fugue, the St. John Passion, the St. Matthew Passion, many cantatas, Rusalyn Tureck piano recitals of all the Partitas and selected Bach works, all the cello suites, and many other concerts not to mention the major Broadway play productions they took in, or the cantatas and major Bach choral works in which they managed to take part themselves.

Returned in early May to his teaching position at Humboldt State College, where he teaches piano and conducts the Humboldt Little Symphony, Charles is working on the piano part he will play in the Concerto for Three Pianos and Orchestra in the Bach Festival on Saturday night, and Jean is getting ready to take her place in the Orchestra Cello Section, which she has held since the beginning of the Festival in 1935. Charles will also assist Gastone Usigli, conductor, in the final choral rehearsals, giving the tenors and outside sopranos special rehearsals.

Passion was composed. And though it is assumed to have antedated the St. Matthew Passion, no final proof of this can be offered. It seems, however, probable that the first performance was on Good Friday, 1723, in the Church of St. Thomas in Leipzig, a short time before Bach was elected its Cantor. He held this office until his death in 1750.

The St. John Passion, as composed by Bach, uses for its texts the 18th and 19th chapters of the St. John Gospel, with the addition of some verses from St. Matthew's Gospel. These are interpolated with chorales, and in addition there are choruses and airs, which have been regarded by critics of the work as "reflective pieces," forming, as it were, a commentary on the Biblical narrative.

The part of the Evangelist, or Narrator (which is more extended and more important to the work than any other), has been transcribed for tenor voice. St. Peter and Pontius Pilate appear as baritone, and to the bass voice has been assigned the inestimable privilege of articulating the words of Jesus Christ. The soprano aria, I Follow Thee Also, as well as the one for contralto, It Is Finished, are cited as striking examples of Bach's genius in writing for voice and informing every phrase, as only he could, with a profound religious conviction.

For almost seventy-five years after the death of Bach most of the musical world remained unfamiliar with his choral works, and it should be remembered to the eternal glory of Felix Mendelssohn that he was the first to perform, outside of Leipzig, the settings of the Passion as well as the B-minor Mass, and later to bring them back to the St. Thomas Church there, when he became conductor of the Gewandhaus Orchestra.

And now in 1950, when we are celebrating the bicentennial of the death of Bach, it is difficult to imagine what more appropriate innovation could be made to the Festival here than to present his (probably) first effort to record, in a framework of musical prayer and contemplation, the story of Christ's last hours on earth.

Confronted with the vast treasure of the Bach heritage, would it be presuming (and may I be absolved of ingratitude!) to express the wish that when he was studying the St. John Gospel (as there is undeniable evidence he did before writing the Passion), he might have given musical form also to its opening words, which only his genius in ecstasy could



NOEL SULLIVAN

A little stretch of dirt road, like the country roads of Van Gogh, runs from the highway, past fat nibbling black sheep, to a house of unique charm on the south side of a hill. The house and its broad lawns and stately trees overlook the valley of the Rio Carmelo and the wheaten fields on the river bottom lie resting below. Many years ago the Carmel Valley Indians went back and forth there, carrying on their heads or shoulders the materials for the Mission of Carmel, and the great liveoaks on which they marked their crosses still line the highway.

This is Hollow Hills Farm where, distinguished, delightful and fastidious, Noel Sullivan lives out his quasi pastoral life. The house is filled with the charm of beautiful, unique and precious things, so the eye never rests on anything that is not a balm to seeing, a challenge to learning and an invitation to listening. Its books testify to the discrimination and scholarliness of its lord, its surroundings to his love of the lustre and orderliness of nature, and its music room to his intimate acquaintance with all things and all people who make up the first rate in music in the great cosmopolitan world of which he is so eminent a member.

Noel Sullivan has been a member of the Bach Festival cast since its beginning in 1934, singing yearly in his rich and devout bass some of the most beautiful of the chorales. At the beginning of this season, when he announced that he would not sing this year, a

explore: "In the beginning was the Word, and the Word was with God, and the Word was God?"

chorus of dismay rose from all around, and he has graciously consented to be programed in a group of the songs he loves so well. Among them will be the exquisitely tender Ann Abend da es Kuehler war, from the St. Matthew Passion. Of a profoundly spiritual nature, and as profoundly a musical temperament, Mr. Sullivan is able to convey through his sonorous bass, the innermost meanings of the master who devoted his whole life to the praise of the glory of God; to interpret Bach from the heart of Bach.

Mr. Sullivan is a member of an old and distinguished San Francisco family, a nephew of the late Senator James Phelan who founded the Phelan Award for young musicians of talent. That his artistic interests are as wide as art itself is testified to by his active performance in local theatrical ventures and by his connoisseurship in the field of the pictorial arts.

His handsome home houses yearly some of the Festival soloists, and he entertains there the musical great from all over the earth. His gracious hospitality is annually extended to all members of the Festival cast, on the afternoon following the final perform-

ance, that they may sit on the soft grass of his lawn or loll in the comfortable chairs by the swimming pool and relax and refresh themselves with delectable nutriment and, after the last curtain has been rung down and the mistakes forgotten and the applause gratefully remembered, meet one another in sweet accord and talk it all over. And then do some of it all over again in the intimacy of the music room, with their host at the organ.

It will be a grateful and appreciative audience that will greet Noel Sullivan once more to the Carmel Festival.

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ANGIE MACHADO

Part of the foundation framework of the Bach Festival is Angie Machado, assistant choral director for Gastone Usigli. It is Angie Machado who carries on the choral rehearsals when Mr. Usigli is not present, it is Angie who marks the score, it is Angie who keeps track of the books and checks the singers in and out. In fact, "it is Angie" during the preliminary rehearsals, who takes

the marked score from conductor Usigli and patiently prepares the small nucleus of singers for the "Maestro's" rehearsals.

Angie Machado is prominent in the Peninsula musical activities, being a leading piano teacher, a frequent accompanist and a familiar figure wherever music is going on. Her academic work was taken at San Jose State, from which she was an honor graduate. She was for two years president of the national music honor society, Mu Phi Epsilon, playing in their trio at the California Building on Treasure Island during the 1939 San Francisco World's Fair.

#### New Books at the Library

The Merry Old Mobiles, Larry Freeman (early automobiles); The Rio Grande, Laura Gilpin (an interpretation of the river, the land and the people); Open for the Season, Karl P. Abbott (memoirs of a resort hotelman); Comes the Comrade, Alexandra Orme (personal experience of Russian occupation of Hungary); Incredible Tale, Gerald W. Johnson (what the average citizen has been through this last half century in these United States); James Joyce, W. Y. Tindall; Charles Dickens and Early Victorian England, R. J. Cruikshank; The Canticle of the Rose, Poems 1917-1949, Edith Sitwell (reviewed by John Upton in Pine Cone, issue of July 7); Violinists of Today, Donald Brook; Connie Mac's Baseball Book; How to Do Business with the U. S. Government, Oliver Hoyer; Growing Up Into Revolution, Margaret Cole (personal record of British Labour Movement); Signs of Hope, Elton Trueblood (religious-inspirational); Rome, Ludwig Curtius (guidebook); The Four Brontes, Lawrence and E. M. Hanson.

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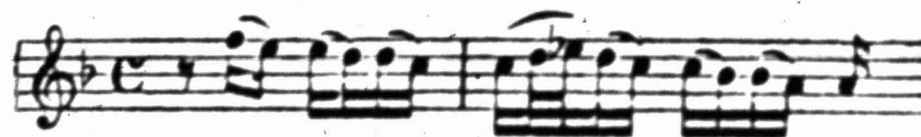
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## PROGRAM FOR THE BACH FESTIVAL

### SUNDAY, JULY 16.

8 p. m. Sunset School Auditorium. *Heralding Trombones.*  
8:30 p. m. The Mass in B Minor, for Soloists, Chorus and Orchestra.  
Phyllis Moffet, Soprano, Katherine Hilgenberg, Contralto, Dan Lenoir Hosack, Mezzo, Russell Horton, Tenor, Ralph Isbell, Bass.

### MONDAY, JULY 17:

11 a. m. Carmel Woman's Club. First Session of Well Tempered Clavichord, Maxim Schapiro.  
8:30 p. m. Sunset School Auditorium. Overture B minor; Brandenburg Concerto No. II for Violin, Flute, Oboe, Clarinet and Orchestra; Brandenburg No. VI for two Violas and Orchestra; Concerto A minor for Violin and Orchestra, Stanley Plummer; Concerto D minor for Piano and Orchestra, Randolph Hokanson.

### TUESDAY, JULY 18

11 a. m. Carmel Woman's Club. Lecture on "The Well Tempered Clavier." Alfred Frankenstein.  
3 & 4 p. m. All Saints' Church. Organ Recital, Ludwig Altman.  
8:00 p. m. Sunset School Auditorium. *Heralding Trombones.*  
8:30 p. m. Brandenburg Concerto No. I for Violin, three Oboes, two Horns and Strings; Songs for Bass Voices: "Am Abend Da Es Kuehler War," from St. Mathew Passion, "Vergiss mein Nicht" and "Dir, Dir, Jehova," from Geistliche Lieder, Noel Sullivan; Concerto D major for Cello and Orchestra, Haydn, Marian Davies; Concerto E major for Violin and Orchestra, Ervin Mautner; Concerto C major for Piano and Orchestra, Maxim Schapiro.

### WEDNESDAY, JULY 19

11:00 a. m. Carmel Woman's Club. Lecture on "The Art of the Fugue and the Six Brandenburg Concertos." Alfred Frankenstein.  
No afternoon or evening concert.

### THURSDAY, JULY 20.

11:00 a. m. Carmel Woman's Club. Second session of the Well Tempered Clavichord recitals, Maxim Schapiro.

3 and 4 p. m. All Saints' Church. Organ Recital, Ludwig Altman.

8:00 p. m. *Heralding Trombones.*

8:30 p. m. Sunset School Auditorium. The Art of the Fugue, (Arr. for Orchestra by Gastone Usigli). Bach's last work.

### FRIDAY, JULY 21.

11:00 a. m. Carmel Woman's Club. Lecture on "The Passion According to St. John." Alfred Frankenstein.  
8:00 p. m. Sunset School Auditorium. *Heralding Trombones.*  
8:30 p. m. Divertimento for Wood-Winds, Mozart; Sonata for Violin, Flute and Piano, Stanley Plummer, Floyd Stanchiff, Ralph Linsley; Work for Organ: Passion Chorale, Chorale Toccata, Chorale Prelude, Double Canon, Easter Chorale, Chorale Prelude, Ludwig Altman; Works for solo Piano: Toccata in F sharp minor; Italian Concerto; Chromatic Fantasy and Fugue, Randolph Hokanson.

### SATURDAY, JULY 22.

11:00 a. m. Carmel Woman's Club. Final Session Well Tempered Clavichord recitals, Maxim Schapiro.  
8:00 p. m. Sunset School Auditorium. *Heralding Trombones.*  
8:30 p. m. Brandenburg Concerto No. III for Strings; Brandenburg No. IV for two Flutes, Violin and Orchestra; Brandenburg No. V for Piano and Orchestra, Ralph Linsley; Cantata, "Jauchzett Gott" for Soprano and Orchestra, Olive Mae Beach; Concerto for three Pianos and Orchestra, Ralph Linsley, Randolph Hokanson, Charles Fulkerson.

### SUNDAY, JULY 23.

3:00 and 8:30 p. m. Sunset School Auditorium. The Passion According to St. John for Soloists, Chorus and Orchestra, James Schwabacher, St. John, the Evangelist, Charles Goodwin, Jesus, Don Hubler, Pilate, Soprano Arias, Olive Mae Beach, Contralto Arias, Katherine Hilgenberg, Tenor Arias, Monas Harlan, Bass Arias, Ralph Isbell, Peter, Fred Clark, A maid, Elizabeth Land, An Officer, Tenor Voice, A Servant, Barbara Morein.

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MARIAN DAVIES

Heading the cello section of the Orchestra, and appearing as soloist on the Tuesday and the Friday programs, Marian Davies returns to the Bach Festival for the third time. On Tuesday evening she will play the Haydn D major Concerto for Cello and Orchestra, and on Friday, a Bach Suite for cello alone.

Marian Davies plays superbly, and good reason, for she studied with both Piatigorsky and Feuermann. During her last year at Curtis Institute, she was assistant to Piatigorsky, so outstanding were her abilities.

She was first cellist of the Kansas City Symphony under Efrem Kurtz, and when Mr. Kurtz accepted the post of conductor of the Houston, Texas, Symphony, Marian Davies was engaged as first cellist there.

Following a solo performance in

extrovert Bach picture of the Romantics as evidenced in the thundering transcriptions of Liszt, Taussig, Busoni, Stockowski. Later, at the height of descriptive music, it was Bach the tone painter who was revealed. Take Schweitzer's Bach Biography as one example among others. And in our own time which tends to do away with oversentiment, stressing instead conciseness, concentration, and solid construction, it is Bach the masterbuilder, the superb craftsman, the greatest architect of counterpoint who determines and dominates our thinking.

4—The Bible, unlike almost any other literary document is a book hard to get acquainted with. Its secrets, beauties, lessons, inspirations are revealed only to the one willing to submit to serious perusal. Gradually and very slowly the Bible is growing on everyone who is studying it intelligently and reverently. Not one person comes to mind who ever got tired of the Bible.

Bach's music is similar to the Bible also on this point. The study of his works is hard at first but increasingly rewarding with further endeavors. No musician, once he has grasped Bach and mastered some of his works, has ever been bored with his music.

It is no overstatement to say that a minister failing in the continued study of the Bible is no more a servant of God and man than a musician who fails to probe into the depths of Bach is a true servant of his profession and art.

5—And lastly let us think of the Bible not only as a source of strength and inspiration but also as our guide in life, as a veritable treasure in teaching us to get along with each other, how to find peace with and in our God.

Inspiration as well as education: Are these not the key words of Bach's music, the avowed and outspoken purpose of all his work?

Inspiration and education, serving his God and instructing his fellow man: Bach, himself, has given us the cue verbatim for the combination of these words and thoughts when he prefaced one collection of Chorale Preludes thus:

"To the Glory of the Lord Most High, and that my neighbor may be taught thereby."

## The Musicians' Old Testament

(Continued from Page Ten) means of justifying our own views. Entirely personal opinions are often presented and prefaced with the familiar "As the Bible says already."

The same holds true with Bach. Musicians after Bach have found in his music the justification of their very own type of composing. Think of the emotional, eruptive,

## B Minor Mass Not One Work, But 3

(Continued from Page Eleven) his position at St. Thomas' was solitary, lonely, and aloof. As a result he made repeated efforts, if not to find a position elsewhere, at least to find favor in the eyes of patrons more exalted and perhaps more understanding than the burghers of Leipzig.

Hence the five masses which Bach sent to the Elector of Saxony, who, in order to become king of Poland, had embraced the Catholic faith. Yet Bach was too practical a musician to gamble on the composition of masses that had only a very slim chance of being performed at the Elector's Catholic court. Composed essentially for the Catholic liturgy, they still were useful in the Lutheran service.

Lutheranism in Bach's time encouraged, or at least did not frown upon, local variations in its liturgy. The standard Lutheran mass of the period did not involve the five musical movements—Kyrie, Gloria, Credo, Sanctus and Agnus Dei—of the Catholic mass, but traditionally employed only the first two. Leipzig, however, permitted the

occasional use, as detached, irregular portions of special holiday services, of the remaining three sections. It is by no means accidental, therefore, that in Bach's original manuscript of the B minor mass, the Kyrie and Gloria are bound together and called, by themselves, a mass, while each of the other divisions of the work is bound separately, with no indication of relationship to anything else. In other words, Bach would seem to have written the Kyrie and Gloria at the same time, a Lutheran mass for a Catholic patron, and at later periods composed a detached Credo, Sanctus and Agnus, probably for use at Leipzig.

And so the work is both Catholic and Protestant, sacred and secular, liturgical and profane. You can look at it in any one of those ways, but it is best to regard it as the sum and essence of them all.

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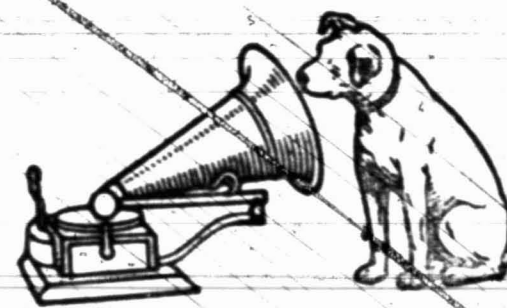
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**ERVIN MAUTNER**

Ervin Mautner, violinist, who made such a deep impression in San Francisco last winter when he appeared as soloist with the San Francisco Symphony under Pierre Monteux, will return to the Carmel Festival for the third year, this time in the leading capacity of concert master of the orchestra.

Mr. Mautner is a member of the first violin section of the San Francisco Symphony, has studied under Hans Letz, Emanuel Zetlin and others, and was awarded the New York Philharmonic Symphony scholarship as well as the Morgenthau scholarship. Theory and harmony were studied under the eminent Winthrop Sargeant, and conducting under Otto Klemperer, Serge Koussevitzky and Gastone Usigli. Academic education came from the Manhattan School in New York, and the New York University.

Mautner was assistant conductor and concert master of the National Youth Orchestra of San Francisco, conducted radio programs for General Electric, for which he used a Sinfonietta, composed of members of the San Francisco Symphony. He has been soloist under Pierre Monteux, whom he is following to Hancock, Maine, immediately following the Bach Festival, where he will continue his studies with the great French conductor.

During Festival week, Ervin Mautner will be heard as soloist in the E major Concerto for Violin

and Orchestra on the Tuesday program, and in a number of the Brandenburgs. His sound musicianship and wide orchestral experience make him a dynamic force in his capacity of concert master of the Bach Orchestra.

**Art Association Entertains Bach Festival Artists**

For its fifth consecutive season the Carmel Art Association board of directors and members will welcome Bach Festival participants to the Peninsula with an opening night reception in Carmel Art Gallery. At conclusion of Bach's majestic B Minor Mass Sunday evening, Art Association members, their friends, and concert performers will re-assemble in the gallery to discuss Bach-week's forthcoming musical fare and festivities.

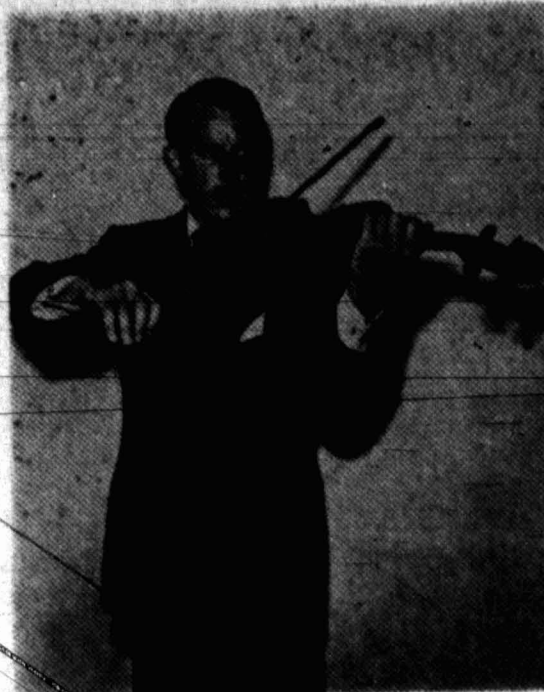
Reception hosts will be Art Association board of directors: Dr. and Mrs. Remsen Bird, Mr. and Mrs. Arne Halle, Mr. and Mrs. R. L. Grubill, Mr. and Mrs. Arthur Hill Gilbert, Mr. and Mrs. Frank Myers, Miss Sophie Harpe, Mr. Harvey Williamson, Mr. and Mrs. Leslie Emery, Mr. and Mrs. Thomas McGlynn, Mrs. Florence Lockwood, Mr. and Mrs. Armin Hansen, Mr. and Mrs. S. F. B. Morse and Mr. and Mrs. John Cunningham.

Assistant hosts will be: Miss Dene Denny, Miss Hazel Watrous, Mr. and Mrs. Ansley Salz, Mr. Noel Sullivan, Colonel and Mrs. Philip Schneeberger, Mr. and Mrs. Richard Lofton, Mr. and Mrs. Fritz Wurzman, Mrs. Jean Francis McComas, Mr. Edmund Dexter, Mrs. Laura Maxwell, Mrs. M. E. Newcome, Mr. and Mrs. Franklin Dixon, Mrs. Grace Howden, Mr. and Mrs. Malcolm Millard, Mrs. Margaret Hensel, Dr. and Mrs. Walter Lehman, Miss Helen Lehman and Mr. Arthur Lehman.

Heading the committee in charge of the reception is Mrs. Richard Lofton, executive chairman, who will be assisted by Mrs.

**SAMUEL SINGER**

Samuel Singer is among the outstanding professional musicians appear in the Bach Festival Orchestra. He will head the viola section for the fourth time, and be soloist with Albert White in the Brandenburg No VI for two violas and orchestra. For four years Singer was a member of the Philadelphia Orchestra; he also played in the Pittsburgh Orchestra, under Fritz Reiner, and toured South America with the All-American Youth Orchestra under Stokowski. He does much playing in the Hollywood Studios, his viola being part of the orchestras in such pictures as Joan of Arc, The Yearling, Best Years of Our Lives and a long list of other major films.

**ALBERT WHITE**

One of the very fine artist players who will emerge from the Bach Orchestra to play as soloist is Albert White, whose instrument is the sweet-toned viola. Mr. White will join with Samuel Singer in Brandenburg VI, scored for two violas and orchestra.

Albert White has been a member of the San Francisco Symphony Orchestra and Opera Orchestra viola section since 1938. Prior to that he was for two years Musical Director for C.B.S. in San Francisco. In addition to his many duties with the Symphony, Albert White concurrently, 1941-1946, was conductor and instrumentalist at K.G.O. in San Francisco, conducting the Young Artists' Contest, the Opera Series and Chamber Music Series. He organized and played in the A.B.C. String Quartet, and has many solo appearances in the bay area, and over the air.

**STANLEY PLUMMER**

A new violinist to the Carmel Festival is Stanley Plummer of Pasadena. He will be heard on the Monday program in the A minor Concerto for Violin and Orchestra. Richard Lert, conductor of the Pasadena Symphony, selected young Plummer last fall as his concert master, and he won the violin division of the annual Associated Concert Bureau finals, which were held in New York's Carnegie Hall.

Excellent early study has been matured and strengthened by recent study with the distinguished Sidney Griller of the Griller String Quartet. Just recently he won the University of California at Los Angeles' Competition for Young Artists. Concert appearances include solo concerti with the Stockton, Sacramento and Modesto Symphonies.

Stanley Plummer is one of Vera Barstow's artist students.

Robert Aurner, Mrs. Philip Schneeberger, Mrs. Jean Cunningham, Mrs. Ansley Salz, Mrs. Robert Doolittle, Mrs. Buxton Doolittle, Mrs. E. Cashion MacLennan, Mrs. James Tyson and Mrs. Florence Emery.

Mrs. Laura Maxwell will provide handsome punch table decorations. Mrs. Edmund Dexter will preside at one punch bowl and Mrs. M. E. Newcome at another.



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From where I sit... by Joe Marsh

There it Was—  
Right in The Middle!

Easy Roberts mowed his lawn early last Saturday. Then he sat on the porch, and watched Handy Peterson cutting his grass.

The Roberts' property and the Peterson's border each other—with no hedge or fence between them. So, when Easy notices Handy had left about a four-foot strip unmowed along the boundary, he walks over and asks why.

"That's your land," says Handy. "Mine ends here. See, it lines up with that oak tree across the road!" Easy didn't think so, so they went up and down looking for

the surveyor's marker. Where did they find it? Right in the middle of their "no man's land!"

Well, they both grin and take turns finishing the job and then retreat to Easy's for a friendly glass of beer together. From where I sit, a little searching around for the truth of the matter often shows that the other fellow is as much right as you are—at which point the whole thing doesn't seem as important anyway.

Joe Marsh

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**RANDOLPH HOKANSON**

(Continued from Page Twelve)

Hess, and of Carl Friedberg. He has played under such great conductors as Sir Thomas Beecham, and his concerts, when on tour, have brought him such encomiums as the following from the Victoria B. C. Daily Times: "Electrified the audience with the poetry of his playing... he plays with an authority which is a revelation... the priceless gift of imagination, that intangible thing which bespeaks the divine spark, is perhaps the outstanding characteristic of this young player."

**Tour Best**

The European tour of Mrs. Bette Rambeau, from which she recently returned, provided all that an eager-eyed and fleet-footed holiday maker could dream except freedom from action. Mrs. Rambeau is now home but passing a few weeks in adjacent resorts for trip-recovery, rest and reminiscence sorting.

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**DAN LE NOIR HOSACK**

Holding the distinction of being the only resident artist to be chosen as a soloist in the Bach Festival this year, is Dan Le Noir Hosack, mezzo soprano. Miss Hosack will sing Laudamus Te of the B Minor Mass, and—in accordance with Bach Festival tradition—also be part of the Festival Chorus.

Possessor of a strong, clear, warm voice, Dan Hosack began her musical career in Pittsburg, Pennsylvania, when she was just fifteen. She was soloist in two churches, and sang lead roles in three Gilbert and Sullivan seasons, directed by Dr. Harvey Gaul. She came to the Monterey Peninsula in 1944, when her husband was stationed at the Del Monte Naval School. Like many others, when the War was over, the Hosacks decided to stay on the Monterey Peninsula. Dan Le Noir became leader of the Mayflower Congregational Church Choir, holding that position for nineteen months, when she left it to become contralto soloist at St. Mary's By-The-Sea Episcopal Church.

Dan Le Noir Hosack was soloist with the Monterey County Symphony a year ago, gave a recital at St. Mary's last August, and appeared for the Musical Arts

Club in joint recital with Marjorie Wurzburg last October. She has also been heard in recital at Hollow Hills Farm.

**PAUL STAUFFER TO SPEAK**

Through arrangement of the Graham Music Company, Paul Clark Stauffer, San Diego piano teacher of note and past president of the California Music Teachers' Association, will address the newly formed Monterey branch of the California Music Teachers' Association. Mr. Stauffer's address is scheduled for Saturday night, July 15, at 8 p. m. in the Graham Music Company salesroom on Mission near Sixth.

Mr. Stauffer, who is here for the Bach Festival, will discuss values of organization and review the recently held fortieth annual Music Teachers' state annual convention in Long Beach.

Mr. Stauffer's pupil, Kenneth Stoddard, will solo at the lecture. Mr. Stoddard recently played the Schuman Concerto with the Grossmount Orchestra, has appeared in the Redlands Bowl and held recitals in San Diego and Escondido. At Bach Festival's termination Mr. Stoddard, who has been awarded a Harvard Scholarship, will head east to spend the remainder of his vacation in Rhode Island.

**PATRICE KELLY**

Seventeen-year-old Patrice Kelly of Bakersfield will be heard as the second flute in the Festival, with a solo spot in one of the Brandenburgs. Patrice is a pupil of Floyd Stanciliff, first flute, and has played in Peter Mereblum's Junior Symphony.

Small and large printing orders are quickly filled at The Pine Cone Press, Dial Carmel 7-3881.

**LEADING MAN**

Mr. and Mrs. Donald Wells' first child, Christopher Lund Wells, made his appearance in the Peninsula Community Hospital on July 7, and was introduced to his new home four days later. Christopher's mother is the former Jacqueline Anich, daughter of Mr. and Mrs. K. Anich of Long Beach, Calif. She came to Carmel about

two years ago, where she made the acquaintance of her husband-to-be, Donald Wells of Chualar Canyon. The young couple were married on the large Chualar ranch of Mr. Wells' parents, Mr. and Mrs. Frank H. Johnson, on August 14, 1949, and now definitely list themselves as Carmel permanents.

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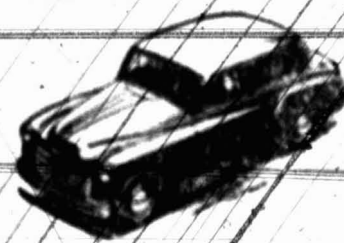
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## Can We—Can't We Afford Sewers? Citizens Debate

Monday night an interested crowd of Hatton Fields and Mesa property owners appeared before the Sanitary Board in an informal get-together to voice their opinions on the projected sewer installations in their area.

Some said they couldn't afford sewers at this time.

Others said they couldn't afford not to have sewers.

One citizen made an amusing speech to the effect that anybody who can afford an automobile can afford sewers.

Cause of the dissatisfaction is an estimated cost of \$418,000 for the job, about \$7 per front foot. This, it was pointed out by the board, is the sanitary engineer's estimate, not necessarily the final cost, which will depend on the bids received from contractors.

The board promised to take under advisement the comments of the property owners. It meets again Monday, when, if it decides to go ahead, it will pass a resolution of intention and set a date for formal hearing of protests. At this time protests will go on file.

The "opposition" was holding a get together last night as the Pine Cone went to press for further discussion of the estimated costs, which, in their opinion are excessive and unjustified.

## School Board Renews Insurance With Old Firm

Carmel Association of Insurance Agents, newly formed business group, appeared Tuesday night before the Carmel United District School Board to present their qualifications for appointment as official broker of record for the district. The board listened and considered carefully, then asked for a year to "think it over."

In the meantime trustees renewed a \$553,000 high school fire insurance policy with agent Ernest Morehouse, who has handled district insurance for many years. He is not a member of the group.

The Insurance Association, appointed broker of record for the

City of Carmel on June 7, was represented by Barnett Segal and George Tomlinson Tomlinson, broker for the organization, claimed that by doing insurance business through the Association, the district would receive better service and more adequate coverage.

Trustees countered that they could see no reason to change agents, adding that if the group wished to make a survey of their insurance needs and submit recommendations, they would be welcome to do so.

"In the meantime, we'll think it over until the next renewal comes up, a year from now," Board Chairman Harold Nielsen said.

"A year's a long time," Tomlinson observed.

Trustees agreed that it was. Renewal covers 10 policies for a 5-year period, of which two-tenths is renewed at this time.

Friday, August 4, at 7:15 p. m. at the high school was set as the time and place for a public hearing on the 1950-51 school budget. As authorized by County Superintendent Gladys Stone, new budget calls for expenditure of \$373,000 at a tax rate of \$1.50.

For Printing that is distinctive—Dial 7-3881, The Pine Cone Press.

## Pine Needles...

### Mr. Sullivan Entertains

Friday, July 21, is the day set aside by Mr. Noel Sullivan for his annual Bach Festival luncheon. On that date Mr. Sullivan will entertain the entire group of Festival performers and their families and friends for luncheon and the afternoon at Hollow Hills Farm.

### Smoke Without Fire

Despite the distant doom-crackle of burning forests Mr. and Mrs. Roderick Wilson, Mr. and Mrs. Walter Burde and their respective pairs of youngsters clung to their last weekend's anticipated plan. Camping they were going, and camping they went, into the Pfeiffer fire fringe area from Friday evening till Sunday dusk. Smoke was in the distance but not over the sky to darken camp pitching sport and camp activities.

### Albion Revisited

Bound for her native heath, England, from her two year Carmel haven, is Mrs. Enid Bodilly, with children David and Anne. By air and sea the Bodilly family wends its way homeward with plans indefinite regarding a Peninsula return.



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"The Carmel police station looks more like a honeymoon cottage than a jailhouse," San Francisco Examiner columnist Herb Caen quipped when the department moved into its quarters at Mission and Seventh Streets in 1947. Since that time it has become more homey every day.

Donations by public-spirited citizens since its opening three years ago have lent it a certain disarming charm. Kippy Stuart planted the hedge in front of the building. Ferdinand Burgdorff engraved the plaque that now identifies it to the passerby, and contributed

pictures for its walls.

This week the counters in the office are newly covered by heavy-duty linoleum installed by William Phelps of the Carmel Floor Covering Company.

As he inspected the model-home aspect of the building yesterday, one of the officers on duty said wistfully:

"You don't suppose there's a ladies' organization in Carmel that would make us some lace curtains, do you? These Venetian blinds look pretty bare."

"What color?"

He thoughtfully flicked a cigarette ash from the spotless counter.

"Gee, I don't know. I suppose they should come down and look it over first. We really haven't

## Pine Needles...

### Flight Of Youth

A winged passenger over the wide waste spaces, last Saturday was 12-year-old Ashley "Tony" Cunningham, the continent touring son of Mr. and Mrs. John Cunningham. The young Carmel High scholar will divide vacation's remainder among Cunningham far-east relations. Mr. and Mrs. James Cunningham of New York, Tony's grandparents, and Mr. and

decided on a color scheme. Hey! Where are you going?"

"Just thought of something I have to do. See you later."

"Hey! You're not going to print that, are you? Come back here! Listen..."

Mrs. Charles Horrocks of New Brunswick, New Jersey, his uncle and aunt, and the four vigorous young Horrocks, Tony's cousins, will be the wanderer's hosts during his hegira.

### On The Azure Coast

More localities now testing the rival claims of a more tranquil sea are Mr. and Mrs. George Gann of Pebble Beach. Mr. and Mrs. Gann have been pre-season summering on the French Riviera, with Mrs. Gann's daughter Miss Jean Hutchinson. The trio plan a move to Switzerland in the near future and then report again in Paris for the last weeks of their European excursion.

### New Pebble Beachers

Mr. Oscar Johnson, president of

the St. Louis Symphony Association, and Mrs. Johnson now are planning to become Middlewest to West bi-annual commuters. After a few days stopover in Del Monte Lodge Mr. and Mrs. Johnson moved into their newly acquired Pebble Beach home this week.

### Home To New Home

Mrs. Paul Clark, who has been following her home-completion last stages from abroad, is expected to return for last pre-moving steps next week. Mrs. Clark flew Europe-ward about six weeks ago for a visit to her native Germany, and France. The Clarks' beautiful Pebble Beach home, in construction throughout the winter, is expected to be housewarming-ready in the very near future.

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**FLOYD STANCLIFF**

Floyd Stancliff, first flute in the Festival, will be playing the Bach solo flute passages for the fourth time. He comes from Southern California, where he is well known as a sensitively-gifted player. He has toured as flute obligato with Patrice Munsel, coloratura of the Metropolitan Opera Company, served on the faculty of Santa Barbara's Academy of the West, and played and taught extensively in Los Angeles and vicinity.

Brandenburg Concerto No. IV, for two Flutes, Violin and Orchestra, will feature Floyd Stancliff and Patrice Kelly, second flute.

### And What Shall Be Said Of The Maestro?

(Continued from Page Five)  
wise simple, know the terror and despair and infinite complexity of art and keep the purity and the perfectness that is a leaf's, a stone's and is incorruptible. Among these latter, Gastone Usigli belongs.

Has he been painted, here, as some sort of monstrous genius, breathing fire from his perfervid eyes and smoke from all his pores? He is one of the dearest men alive. His eyes fly humorously here and there, making little jokes all by themselves. He delights in a cup of tea, with five lumps, as a child delights in ice cream, and after the day's work is over, the concert done, he ravenously devours a steak as if a piece of rare meat were by all odds the chiefest joy in life. He is a Latin and he loves a pretty girl. An act of kindness is for him a Gloria in Excelsis Deo and he is warm with the universal warmth of all living. He is a man at whose feet one delights to sit, for the exaltation of his power and the presence of his person.

He is a hero. "He who can make no effort is but a shadow,"

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William James has said, "but he who can make much is a hero. And the deepest question that is ever asked admits of no reply but the dumb turning of the will and the tightening of our heartstrings as we say, 'Yes, I will even have it so.'"

Go backstage after the concert is over and shake his hand. Look into that unforgettable warm and tired face. And go home as from a pilgrimage.—L. S.

**RALPH WATILLO**

One of the heart-warming things about the Bach Festival is to see the young players move up from third, second, to first place in the various sections of the Bach Orchestra, as year to year they return, a year more mature, more expert, more musically wise. Ralph Watilo, who only graduated from Long Beach Polytechnic High School in 1948, played second oboe in the Carmel Bach Festival in 1947 and again in 1948. This year, twenty years old, young Watilo will play first oboe, appearing as soloist in Brandenburgs I and II.

A pupil of Phillip Memoli, Ralph Watilo has been a member of Dr.

**DON HUBLER**

Don Hubler, baritone, will be heard as the voice of Pilate in the St. John Passion, the great Bach work which is to climax the Festival with two performances on Sunday, July 23.

As is the case with many a young singer, Don Hubler's activities have to date centered around oratorio singing and club engagements: He sang the role of Elijah for the Los Angeles Conservatory and has had considerable light opera experience. His is a promising talent which bears watching.

Richard Lert's Symphony in Pasadena for a number of years, playing first oboe for the last three. He has twice been soloist, notably this last year in the Western premier of the Strauss Oboe Concerto. For two years Ralph has been a scholarship student at the Music Academy of the West in Santa Barbara.

**Works Return**

A fortnight's holiday took Mr. and Mrs. Stuart Work through an interesting excursion to the southwest. The great canyons, both Grand and Bryce, were among the scenic wonders the Works visited en route.

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### THIRTEENETH ANNUAL CARMEL BACH FESTIVAL

JULY 16 . . . . . 23

GASTONE USIGLI

Conductor

7 Evening Concerts, July 16, 17, 18, 20, 21, 22, 23  
SUNSET SCHOOL AUDITORIUM at 8:30 p. m.

3 Sessions Well Tempered Clavichord, July 17, 20, 22. Carmel Woman's Club. 11 a. m. Maxim Schapiro, Pianist.

2 Afternoon Organ Recitals, July 18 and 20 at  
ALL SAINTS' CHURCH at 3:00 and 4:00 p. m.  
Ludwig Altman, Organist.

3 Morning Lectures July 18, 19, 21 at 11:00 a. m.  
CARMEL WOMAN'S CLUB, San Carlos Street.  
Alfred Frankenstein.

2 Performances of St. John Passion, July 23 at  
SUNSET SCHOOL AUD. at 3:00 and 8:30 p. m.

30 Soloists of Renown. Chorus of 60. Orchestra of 45.

SEASON TICKETS—\$16.80 including tax.

SINGLE TICKETS \$3.60, \$2.70 and \$1.80 including tax.

At Bach Festival Office located in Sunset School Auditorium entrance, San Carlos and 9th. Tel. Carmel 7-4205.

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# NOTICE OF FILING AND HEARING OF RATE INCREASE APPLICATION

The Pacific Telephone and Telegraph Company has filed with the Public Utilities Commission of the State of California an application for authority to increase certain rates and charges applicable to telephone service furnished within the State of California.

A copy of said application has been furnished to the State and to all counties and municipal corporations whose citizens would be affected by the proposed increase in rates. Any other county or municipal corporation which may be interested in the application is hereby notified that a copy thereof may be obtained from the applicant upon request.

In general, the increases in rates which are proposed to become effective within THE CITY OF CARMEL-BY-SEA are as follows:

The proposed rate changes include increases in all basic exchange rates, local message rates from public and semipublic telephones, extension and private

branch exchange station rates and other rates and charges for miscellaneous and supplemental equipment and service.

The Public Utilities Commission has issued the following notice regarding the hearing of said application:

## BEFORE THE PUBLIC UTILITIES COMMISSION OF THE STATE OF CALIFORNIA.

Application No. 31300

In the Matter of the Application of THE PACIFIC TELEPHONE and TELEGRAPH COMPANY, a corporation, for authority to increase certain intrastate rates and charges applicable to telephone service furnished within the State of California.

### NOTICE OF HEARING

To: The Pacific Telephone and Telegraph Company, Attn: W. G. Chaffee, Vice-President, 140 New Montgomery Street, San Francisco, 5, California;

Arthur T. George, Esq., General Solicitor, 140 New Montgomery Street, San Francisco, 5, California;

Pillsbury, Madison & Sutro, Counsel, Attn: Francis N. Marshall, 225 Bush Street, San Francisco, 4, California.

AND TO ALL INTERESTED PARTIES:

NOTICE HEREBY IS GIVEN that the Public Utilities Commission of the State of California has set for hearing the above entitled proceeding, in which authority is sought to increase certain intrastate rates and charges applicable to telephone service furnished within the State of California. The initial hearings are set before Commissioner Harold P. Huls and Examiner M. Edwards for Wednesday, September 27, Thursday, September 28, and Friday, September 29, 1950, at 10 a.m., in the Commission Courtroom in the State Building in San Francisco, at which times and place all interested parties may appear and be heard.

All persons who intend to appear and participate in the hearings are requested to notify the Commission not later than August 25, 1950 that they intend to appear and participate, and of their names and addresses, in order that copies of the applicant's prepared testimony and exhibits may be served upon them as soon as possible thereafter and at least ten days before the hearings.

BY ORDER OF THE PUBLIC UTILITIES COMMISSION.

Dated at San Francisco, this 12th day of June, 1950.

(Sgd.) R. J. Pajalich.

R. J. Pajalich, Secretary Public Utilities Commission of the State of California.

Date of Publication: July 14, 1950.

### NOTICE TO CREDITORS

No. 11191

In the Matter of the Estate of J. KERKHAM de GUISCARD, Deceased:

NOTICE IS HEREBY GIVEN by the undersigned MONTEREY COUNTY TRUST & SAVINGS BANK, a corporation, as Executor of the last Will and Testament of J. KERKHAM de GUISCARD, Deceased, to the creditors of and all persons having claims against said Deceased, that within six months after the first publication of this Notice, they either file them with the necessary vouchers in the office of the Clerk of the Superior Court of the State of California, in and for the County of Monterey, or exhibit them with the necessary

vouchers to the said Executor at the law office of George P. Ross, Room 5, Las Tiendas Building, Carmel, California, which last named place the undersigned selects as the place of business in all matters connected with the estate of said Deceased.

DATED: June 16th, 1950.

MONTEREY COUNTY TRUST & SAVINGS BANK, a corporation,

By Paul W. Lawrence, Trust Officer

Executor of the last Will and Testament of J. Kerkham de Guiscard.

George P. Ross, Carmel, California, Attorney for Executor.

Date of First Pub: June 16, 1950  
Date of Last Pub: July 14, 1950

### NEED PRINTING?

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## Peter Macchiarini

Silversmith-Sculptor  
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**Carmel Art Ass'n. Gallery**

8 p. m.

**Saturday, July 15th**

under the auspices of the  
**Carmel Crafts Guild.**

He will show original examples of his jewelry and demonstrate his work.

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from

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REALTOR

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ANNEX



## Real Estate

## FOR SALE

A HOME OF CHARM—2 large bedrooms, 2 baths on Carmel Point. Lovely large living room, dining area, nice kitchen and utility room. Built in 1947 with the best of materials. Yard is beautifully landscaped including attractive sunny patio. Exclusive.

NEW HOME—2 bedrooms with den. Very large lot with view of mountains. Reduced to \$13,900.

WM. N. EKLUND, REALTOR  
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Mellie Emerson - Res. Phone 7-4949

ARTISTIC HOME on 2 lots consisting of living room with large balcony for sleeping, two other bedrooms, bath, dining room, kitchen and garage. Unusual home. Owner leaving Carmel. Offered at \$17,000.  
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A NEW—Very attractive sunny house. Large living room, 2 bedrooms, 2 baths, pretty kitchen with lots of cupboards. Nice garden with several Oak trees. \$16,500.

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UNTIL OCT 1—Beautiful 2 bedroom, 2 bath house plus maid's room. Enclosed patio, \$300 per month.

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## DEAR VISITORS TO CARMEL:

This is an open letter to you who may not be familiar with the great variety of home and investment opportunities that lie here on the Peninsula. For a community that started as a small Village interested in the arts with mostly summer and weekend homes it has grown to include almost every imaginable type of ohem from the very tiniest to the most palatial, and yet has still retained the character that identified early Carmel.

For instance, for the very tiniest home we have a snug studio cottage, cute as a bug's ear, clean, freshly painted, really attractive and fully furnished. It's situated very close to the Village but is in a most secluded spot, complete privacy. It has an attractive, sunny patio with barbecue pit and the price, if you can believe it, is only \$6,975 with excellent terms.

An example of the most palatial is a remarkable home designed by one of our most famous architects. It was built in the sumptuous era of fabulous homes when houses were built to last for generations, at a cost of over \$350,000. This house would be impossible to duplicate today at any price. It is located right on the Gold Coast of Pebble Beach on the 17 Mile Drive and can be purchased today for \$110,000.

For those who would rather be up on a high point with a view we have a new 3 bedroom, 2½ bath home with an enormous living room taking advantage of a magnificent panoramic view. This house is for sale at a price of \$35,000.

For those who like houses done in contemporary design we have a house built by a craftsman and artist to be his own. Circumstances necessitate his sacrificing this unusual property at a price of \$13,750. It has 2 bedrooms and a large living room with sun porch and a remarkable circular fireplace. We feel this is one of the best buys of the year.

Carmel has always been a wonderful place to live and beyond the enjoyment of this lies the fact that Carmel property has ALWAYS been a GOOD INVESTMENT. We have listed several investment properties that show high return both in the business district and surrounding community. Some can be purchased with a very low initial payment with monthly payments like rent. Carmel is one of the few communities in California where it is possible to have a wonderful summer home and yet have a rental investment for the rest of the year.

We sincerely hope you will enjoy your stay here and please do not hesitate to call on us for any service or information concerning properties in this area.

Sincerely,

LOUIS CONLAN - JOHN GEISEN

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Associates: Vance C. Osmont, Jr., Louis Nicoud, Arthur W. Clark  
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CLEAR LEVEL—Sunny City lots \$2250.

CHARMING—New redwood cottage, South of Ocean. \$8,750.

ARTISTICALLY designed home, lovely large living room, excellent condition. Furnished, \$12,500.

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## Miscellaneous

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ROOM FOR RENT—By day, week or mnth. Private entrance. Walking distance to shops. Near bus. Phone 7-6889.

FOR LEASE—1 year or more. Charming 1 year old house. 2 bedrooms, 1½ baths. Beautifully and completely furnished. Enclosed sunny patio. \$175.00 per month. Phone 7-3170.

FOR RENT—TRANSIENT, Small guest house and bath. Single or double. Attractive, furnished, radio, 2 blocks from beach. On bus line. By day or week. Call 7-4659.

BY DAY, WEEK, OR MONTH—3 room modern furnished apartment. Phone 2-3521 afternoons.

NEW—2 bedroom house. Inquire at the Dr. Charles T. Sweeney residence, 2nd and San Carlos or Phone 7-4690.

RESERVATIONS Still available by day or week for the summer. New, clean, beautifully and COMPLETELY furnished cottages. Fireplaces, view, all-electric kitchens, separate bedrooms and extra sleeping accommodations. Write Box 763, or call 7-4488 or 7-3378.

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## Miscellaneous

**FOR SALE**—Bach Festival Ticket for Monday, Tuesday, Thursday & Friday nights. Phone 7-7042.

**REST HOME** in sunny San Ramon for convalescents and elderly people. Excellent care in friendly home environment. Reasonable rates by month. Phone Danville 7-0Y-3 or write Mrs. Fran Jensen, A19839, San Ramon Rd., Hayward, Calif.

**FOR SALE**—Oriental Rug. Large Kirman—Reasonable. Call Santa Cruz, 4-190-W.

**FOR SALE**—at Chinese Studio, Camino Real across street from La Playa Hotel, Carmel. A new invention, just came from Hong Kong, Safety glass for fitting at the doors, preventing outsiders from looking through inside and insiders can see outsiders. Also Chinaware embroidery dishes, for moving sale.

## LEGAL ADVERTISEMENT

(Continued from Page Two)

of the City of Carmel-by-the-Sea. Section 3. The Chief of Police shall, by rule, prescribe the qualifications and standards by which applicants for membership in said reserve shall be governed and persons possessing said qualifications and conforming to said standard may be appointed to said reserve by the City Council.

Section 4. Members shall perform only such public service as may be ordered by the Chief of Police and it shall be unlawful for any person to wilfully resist, delay or obstruct any member in the discharge, or the attempt to discharge, of any duties of his office.

Section 5. In addition to the duties assigned by the Chief, the reserve is hereby assigned the duty of preparing against the perils to civilian life and property that may be expected to result from attack from or during war or from any disaster that may threaten lives and property in the City of Carmel-by-the-Sea.

Section 6. In the enforcement of the penal laws of the state, or the penal ordinances of the City of Carmel-by-the-Sea, and in the performance of such other duties as may be designated by the Chief, every duly authorized member shall be deemed to have all the powers of a peace officer.

Section 7. Members suffering injury arising out of and in the course of duties assigned to them by the Chief, are entitled to such medical care, hospitalization, and other benefits as the City of Carmel-by-the-Sea may, by ordinance, provide, or to such benefits as said members shall be entitled to under the Workmen's Compensation Laws of the State of California.

Section 8. The uniform, badge and equipment, to be worn and carried by the members, shall be prescribed by the Chief.

Section 9. It shall be unlawful for any person to falsely impersonate or represent himself to be a member, or to wear, use or possess, a badge used by the reserve.

Section 10. Members shall receive compensation from the City for any service rendered in such amount as may be prescribed by the City Council but in no event shall such compensation exceed the amount which would be paid to a first year patrolman of the City of Carmel-by-the-Sea Police Department for similar service. In event of injury or death to a member while he is discharging duties assigned to him by the Chief, said member or his beneficiaries shall be entitled to benefit provided by the Workmen's Compensation Laws of California and such benefits shall be based upon the salary of a first year patrolman in the Carmel-by-the-Sea Police Department.

Section 11. The City Council, upon recommendation of the Chief, may dismiss a member from the reserve, without any hearing whatsoever, and each member shall have the right to resign from said reserve at any time.

Section 12. Uniform, badge and other equipment shall be purchased by the member at his own expense, provided, however, that upon the separation of any person from said reserve the badge issued to him shall be returned to the Chief and the member so return-

ing said badge be entitled to no compensation therefor.

The City is hereby authorized to purchase the uniform, badge and equipment, or portion thereof, of the member, out of public funds, upon recommendation of the City Council.

Section 13. To be eligible to membership in said reserve, each applicant must indicate his willingness to serve an average minimum of eight (8) hours per month in the public service, and where any member has failed to give said minimum hours of service for a period of two (2) months the Chief shall enquire into the reasons therefor and unless good reason is shown for said failure to render the minimum hours herein required, the Chief may recommend to the City Council the dismissal of the member from said reserve.

Section 14. All persons appointed by the City Council, pursuant to the provisions of this ordinance, shall be deemed to be public-officers.

Section 15. The Chief is hereby empowered and directed to appoint administrative officers from the officers of the regular police department and to prepare and promulgate such organizational orders, rules and regulations, and revisions, and amendments thereof, as may be, in his discretion necessary to carry out the express intent of this ordinance.

Section 16. This ordinance shall take effect and be in full force from and after thirty (30) days from its final reading, approval and publication.

Section 17. All ordinances and parts of ordinances in conflict with

this ordinance be, and they hereby are repealed.

Section 18. The City Clerk of said city is hereby instructed to cause this ordinance to be published once in the Carmel Pine Cone, the official newspaper of said city, within fifteen (15) days after its final passage.

## CERTIFICATION OF CITY CLERK

I, the undersigned, City Clerk of the City of Carmel-by-the-Sea, do hereby certify that the foregoing is a true and correct copy of Ordinance No. 114 N. S., which was given its first reading at a regular meeting of the City Council of the City of Carmel-by-the-Sea held on the 7th day of June 1950, and finally adopted at a regular meeting of the said Council on the 5th day of July 1950.

I further certify that upon its passage the foregoing Ordinance was signed by the Mayor of said City and attested by the City Clerk thereof.

DATED this 10th day of July 1950.

PETER MAWDSLEY,  
City Clerk.

(Date of pub., July 14, 1950)

## Judge Donovan Here

While Mr. Carl Bensberg is Big Sur bound with the camping Boy Scouts, his house is occupied by Judge of the Superior Court Hugh H. Donovan and family. Judge Donovan, who is accompanied by Mrs. Donovan and sons Jack, recent University of California graduate, and young Bill, will be Bensberg home residents for about a month.

## ... Churches ...

### ALL SAINTS' EPISCOPAL CHURCH

Monte Verde near Ocean

8:00 a.m. Holy Communion.  
11:00 a.m. Morning Prayer and Sermon. (Holy Communion 1st. Sunday of Month.)  
5:30 p.m. Young People's Fellowship.  
Rector, Rev. Alfred B. Seccombe.  
Choirmaster, Thomas L. Griffin.  
Organist, Alice Lee Keith.

### CHRISTIAN SCIENCE CHURCH

"Life" is the subject of the Christian Science Lesson-Sermon for Sunday, July 16, with the Golden Text taken from Psalms: "The Lord is my light and my salvation; whom shall I fear? the Lord is the strength of my life; of whom shall I be afraid?" (27:1).

The sermon will be comprised of citations chosen from the Bible and from the Christian Science textbook "Science and Health with Key to the Scriptures" by Mary Baker Eddy, including the following:

Colossians 3:2-4: "Set your affection on things above, not on things on the earth. For ye are dead, and your life is hid with Christ in God. When Christ, who is our life, shall appear, then shall ye also appear with him in glory."

Science and Health—When spiritual being is understood in all its perfection, continuity, and might then shall man be found in God's image. The absolute meaning of the apostolic words is this: Then shall man be found, in His likeness, perfect as the Father in destructible in Life, 'hid with Christ in God,' with Truth in divine Love, where human sense hath not seen man" (p. 325).

### CHRISTIAN SCIENCE SERVICES

First Church of Christ, Scientist Carmel  
Monte Verde St., one block North of Ocean Ave., between 5th & 6th  
Sunday School 9:30 a.m.  
Sunday Service 11 a.m.  
Wednesday Evening meeting 8 p.m.  
Reading Room:  
Ocean Avenue, near Monte Verde  
Wednesday 11-7:30 p.m.  
Other Week Days 11-9:00 p.m.  
Open Sunday & Holidays, 2-5 p.m.  
Public Cordially Invited.

### MISSION SAN CARLOS

Masses: Week days 7:30 a.m.;  
Sunday, 7:00, 8:00, 9:30, 11:00 a.m.  
Carmel Valley, 9:00 a.m.

### St. John's Chapel Del Monte

(Opposite Naval School)

The Rev. Theodore Bell, Rector.

8:00 Holy Communion.  
11:00 Morning Prayer (or Communion) and Sermon.  
This beautiful Episcopal Chapel is one of America's distinctive churches. Men and women from many lands have found its atmosphere congenial to the spiritual life. Those seeking a new statement of religion are most likely to find help in its services.  
The Chapel is set in a grove of the great Del Monte oaks. It is opposite the Naval School, Fremont Street, just outside Monterey.

## The Church of the Wayfarer

K. Fillmore Gray, Th.D., Minister

SUNDAY, JULY 16, 1950

Identical Services of Worship at 9:30 and 11 a.m.

Sermon: "There is a Plan."

Church School Schedule

9:30 a.m. Junior Dept. 11 a.m. Kindergarten, Primary Dept.

Nursery care of small children during both services.

7:00 p.m. Youth Fellowship: Leaders: Sally Reichard, Janet McFall, Wayne H. Long and Dorothy McDonald.



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## SCOUTING The Shops

(Continued from Page Four)  
the way, received the Pulitzer Prize for his previous novel, All the King's Men. His present story is as romantic and compelling as any love story in literature. It centers around a man who falls in love with a woman he has never seen. The background is Kentucky in the first quarter of the last century. It is a historical novel with deep insights into the American past that go deeper than just colorful costumes and quaint customs.

The Little Princesses by Marion Crawford is one of the most talked about memoirs of recent years. Governess and friend of the princesses Elizabeth and Margaret Rose from their childhood to the birth of Prince Charles, Miss Crawford tells for the first time the intimate story of a world behind palace walls.

Another exciting item in our list is A Pictorial History of the Movies. You'll find over 700 se-

lect pictures of momentous occasions in famous movies. For these fascinating and historic shots Deems Taylor, noted music critic, and lecturer has written a witty and authoritative text. You'll begin when movies started out as peep shows and continue on through to this year's Academy Award winner, All the King's Men.

HOLMAN'S TOY DEPARTMENT is changing its face. Well, not exactly its face. They've decided to change its name to HOLLGATE SHOPPING CENTER. From now on they're going to carry a complete line of every kind of toy HOLLGATE'S manufactures. Wagons made out of large solid blocks come in 10 different shapes and are all priced at \$5.00. Large

floor trains made in charming little blocks are also available; bags of blocks, all kinds of peg carts, perception puzzles, automobiles made like the trains, and hundreds of other imaginative toys suitable for children from birth till 7 years of age.

## THEATER GUILD MEETS

An important and unique meeting will be held by the Forest Theater Guild July 16, at 3 p. m. in the Forest Theater on Mountain View. Annual officer election is business meeting highlight.

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